

SQUARE DANCING

JANUARY, 1971

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THE
OFFICIAL
MAGAZINE
OF
The
Sets in Order
AMERICAN
SQUARE
DANCE
SOCIETY



H. Dillinger

The New Year's Eve Dance



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"Rounds"



from the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Thanks so much for finding two wanderers from the American square dance scene, Alyce and Bill Johnson. It is indeed gratifying to know that though they are far from their native land, these two people have taken with them their talent and enthusiasm for square dancing.

We danced occasionally with the Johnsons back in 1958-1959 when Bill called for a club in Sauganash on the north side of Chicago. I even recall Bill's farewell dance for the club and the charming exhibition they gave of Butterfly Doll, so appropriate as they left for Korea.

Dorothy H. Neitzke
Vista, Calif.

Dear Editor:

Have just read Alan Golding's article in the August issue of Square Dancing. Although his article tried to get at the reason for lack

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of communication (between age groups) I'm afraid he has misread the signs — at least as far as New Zealand, in particular Christchurch, is concerned.

For three years we have had a square dance
(Please turn to page 50)

SQUARE DANCING

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Raymond and Mildred Smith, from Dallas, Texas, are old-timers in the square dance scene. Ray is an honored member of the Square Dance Hall of Fame and both he and Mildred have contributed much to the activity.

Bill and Dolly Barr, of Sacramento, California, work equally in calling and teaching rounds. They've been spotlighted in Sets in Order's Paging the Round Dancers and have appeared on many institute and festival staffs.

Tom and Marilee Dunagan call La Crescenta, California, their home. More than a decade of calling and teaching plus official roles in Southern California Callers' groups and two tours to Hawaii in the past make them a valuable part of the square dance community.

Join these couples and the gang of happy square dancers next September. Get your application in today. The application form appeared in the center of your September issue of SQUARE DANCING or, you may obtain a copy by writing Square Dance Europe, 462 N. Robertson Blvd., Los Angeles, Ca. 90048.



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RED HOT



REPORT ON EXPERIMENTAL MOVEMENTS: The National Callers Report published by Willard Orlich of Bradenton, Florida, recently released the results of a survey. Compiled from answers received by some 400 subscriber members, the subject of the survey covered the use of experimental movements introduced to the square dance world during the past year. NCR reports a total of 108 new ideas submitted by various authors, of which 29 were actually experimented with by callers. Five of the 29 caught on to some extent. But the movement of the year was Tag the Line which alone seemed to be the best basic, and the one destined to become a permanent part of the square dance picture.

SQUARE DANCE WEEK 1971: Mark your calendar for the week starting the third Monday in September, ending the following Sunday. More details coming: 1971 dates - September 20 - 26.

NATIONAL CONVENTION EXECUTIVE COMMITTEE continues to give serious consideration to a pre-convention meeting of callers. Series set for some time in the future would utilize a professional staff and cover subjects pertinent to the caller-teacher.

NEW RESORT FOR SQUARE AND ROUND DANCING: Jim and Aline Infantino announce the acquisition of a new dance resort in the Blue Ridge Mountains. The Infantinos are interested in hearing from callers and teachers to staff the program for each week during the summer. The address - 11002 N.W. 4 Street, Miami, Florida 33126.

UNIVERSITY TEACHERS COURSE TO BE REPEATED: Bob Ruff, co-creator of The Fundamentals of Square Dancing records on the SIO label has just completed conducting a course in teaching teachers how to teach at University of California's Irvine Campus. Bob has been asked to repeat the course this Spring.

POLL BEING TAKEN: All individuals, groups or associations planning caller-leadership programs will be listed soon in SQUARE DANCING. Send us your 1971 Caller's School listing.

ADD NEW NAME to the Fulltime Professional Callers' list. Caller Dick Leger, Warren, R. I., leaves his drafting table to devote all to square dancing - starting January 1, 1971.

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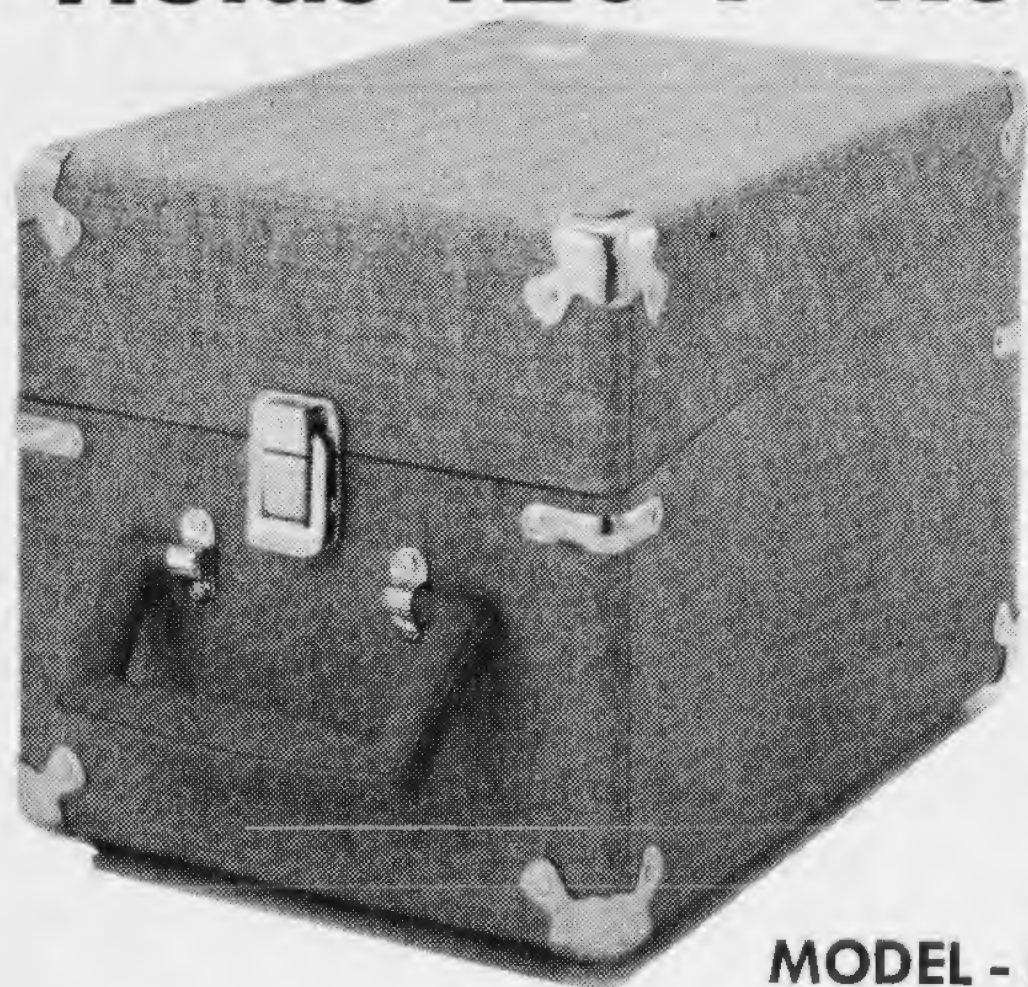
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1971

is the Big Year for SQUARE DANCING

Here's Why

Because our pledge to Promote, Perpetuate, and Protect American Square Dancing is catching on, everywhere.

Here's Our Goal

To unite every square dancer, round dancer, caller, and teacher in the principles of safeguarding and extending this great activity. To oppose exploitation, to encourage every dedicated person, group and publication, and to underscore the importance of the individual dancer, his club and his caller.

How You Can Help

By making 1971 your year for putting something back into this activity proportionately to the good you have yourself already received. To encourage others, not only to become square dancers, but to remain in the activity — this through an unselfish dedication to the spirit of the Golden Rule.

We invite you to encourage others to join with the Sets in Order American Square Dance Society in helping to reach these goals. Members of the Society each month receive their own copy of SQUARE DANCING magazine. Thank You!

Come in, sit down, get comfortable, and let's talk a bit.

It's time for a conversational no-holds-barred square dancing

Free-for-All with bob osgood

THE FIRST MONTH of a brand new year seems as good a time as any to introduce a new project. Actually this isn't new, and altho the word "project" implies hard work we look at it all as being rather enjoyable. So maybe the phrase isn't valid, at that.

What brought this about was a discussion with a few of the newer dancers not long ago, and the discovery that they were interested in learning about the history and heritage of American Square Dancing. The gist of the conversation was, "We know how to dance, all right, but we don't know very much about square dancing. Tell us about these costumes we wear and about some of the terms that are used in square dancing."



This started us thinking. Many of us were fortunate enough to know people like Lloyd "Pappy" Shaw, and had the opportunity to spend evenings seated on the floor before the fireplace, lapping up every morsel of background and color that came from Shaw's great reservoir of knowledge. He had spent endless years prior to the publication of his books, *Cowboy Dances* and *The Round Dance Book*, talking to old-timers, visiting old mining camps, digging out books of calls, then weaving these bits and pieces together into a fabulous story of this activity and its roots.

Of course, we're fortunate still to have around us old-timers like Ralph Page, Jimmy Clossin, Herb Greggerson, Ed Gilmore, Al Brundage — with many stories to tell. Also, a key person in a project of this type would have to be Dorothy (Mrs. Lloyd) Shaw, a veritable storehouse of background information and knowledge and a driving force in the Lloyd Shaw Foundation, itself steeped in the historical aspects of the activity.

But most of all, we would like to make this a "free-for-all." With your help we hope to uncover some of the unrecorded bits of square dance historical data that you have floating around in your memory, in a notebook, a picture album, or on tape. What we would like to do is to link the past with the present, to tie up what loose ends there must be and to find out why certain things are as they are.

For one thing we're going to look at the language of square dancing. We have sound-alike terms such as Do Sa Do, Do Si Do, and Do Paso. Where do they come from? What do they mean? Then there are words like Sashay, Taw, Honors, and Allemande. Who

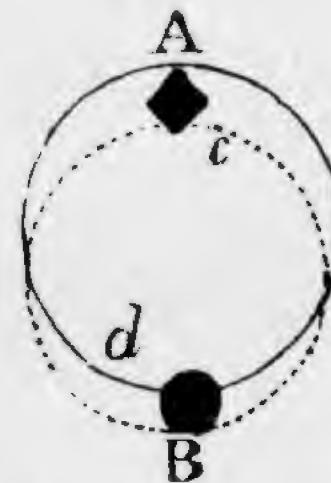
dreamed them up in the first place and from where did they come?

As an example, what of the word Allemande? Is it the French word for German, "Allemande?" The German was at one time a very popular form of dance programming. Or did it have its roots in the French phrase, "A la main," meaning "by-the-hand." Or maybe you prefer the more or less phonetic explanation of an Allemande Left which we were given one time. Our informant said, "It's simple; it just means 'all the men left'."

A book, "An Analysis of Country Dancing" written in 1811 by a T. Wilson, has a definition for Allemande, complete with diagram illustration. Here it is to add to the discussion.

ALLEMANDE.

The Lady at A, and Gentleman at B, move round each other's situation, back to back; the Lady in the direction *c*, and the Gentleman in the direction *d*, forming complete circles round each other, which bring them to their original situations at A B.



According to Webster the definition in part is:

al-le-mande (Al e mand Fr. al mand) 1. A 17th and 18th century dance in slow duple time, developed from a German folk dance. 2. A piece of music based on its rhythm, often following the prelude in the classical suite. 3. A figure performed in a quadrille. 4. A German folk dance in triple meter, similar to the landler. 5. A step with arms interlaced. [F. Short for danse allemande — a German dance.]

In recent years we've seen a Left Allemande done using hands, and where dancers "float" past each other then turn and return to partners for a total of eight counts. And there have been other hand holds from a pigeon wing to butterfly position. However, the commonly accepted form the square dance world has settled upon is this one:

Allemande Left: Within a square or large circle, men face to their left and the ladies to their right, so that each is facing his corner. Turn the corner with a left arm, halfway around, then move by the corner and return to face your partner or follow the next call.

What nostalgic bits and pieces can you come up with? What's the earliest square dance you know about? The most unusual? The earliest in your area? Next month we'll look at the background of Do Si Do and eventually we'll talk about some of the early couple dances (rounds), and possibly all of this digging will lead us into the trends and changes that have brought about the contemporary style of square dancing enjoyed by so many people today.



What are they Dancing?

FROM ONE COAST TO the other we checked with callers and clubs this past month to see what folks were dancing as the curtain was about to rise on a new year. This has been a regular feature each January and callers and dancers alike enjoy having the opportunity of comparing their own programs with those of folks in other areas. We've listed the amount of time that the various clubs have been together, and you can tell quite a bit about each group by some of the titles on the programs. The round dances are indented in each instance where shown.

Dedham, Maine — Country Cousins — 15 years old — 5 squares — Caller Hillie Bailey

Basic Patter	Shenandoah Waltz	Neapolitan Waltz
Happy Times Are Here Again	Hinge and Trade	Barge Thru Hash
Walking in the Sunshine	When My Baby Smiles at Me	Bring Me Sunshine
Swing Back Star Thru Hash	Contra — Good Girl	Cheating Heart
Gonna Have a Ball	Allemande Hash/Allemande	Uncle Red
Oh! You Beautiful Doll	Thar/Triple Allemande/	Venus and Mars Stars
Be Glad	Allemande O/Allemande G	Summer Sounds
Oblah Di Oblaa Da	How Did You Do It	Tootle Dee Doodle Dee Doo
Sleepy Time Gal	Honey Mixer	Cross the Brazos
Spin Chain Thru	Spanish Two-Step	Goodnight Waltz
Petunia	Raggin' a Call	

W. St. Paul, Minn. — West Side Steppers — 8 years old — 20 squares — Caller Tom Carroll

Warm-Up Patter	Tag the Line	Linger Awhile
Flower of Love	When My Baby Smiles At Me	Columbus Blues
It Had to Be You	Dancing Shadows	Right and Left Thru Full
Swing Thrus/Spin the Top	Spin Chain Thru/Change	Turn/
with Square Thrus	Hands	Eight Chain Figures/Fan
Juanita Jones	Heart Over Mind	the Top
Green Street	Cheating Heart	First Thing Every Morning
Trades and Circulates	Barge Thru/Cloverleaf	Lillie's Back
/Rainbow Stroll	Where You're Gonna Be	Mixed Patter
Wolverton Mountain	Lovers Song	Light in the Window
Shenandoah Waltz	Runs/Folds/Rollaways	

Parker, Arizona — Sevada's Braves and Squaws — 8 years old — Caller Morris Sevada

Basic Patter/Hot Hash	/Tea Cup Chain	Running Bear
Summer Sounds	Mary Ann	Heartaches
Molly Brown	Big Daddy	It All Depends On You
Dreamland	Shenandoah Waltz	Bramble Bush
Columbus Blues	Dancing Shadows	Wheel and Deal Figures
Hinge and Trade/Circulates	Grand Spin/Spin Chain Thru	Big City
Cherokee Maiden	Raggin a Call	First Thing Every Morning
I Like You	I Could Sing All Night	Molly 'n Me
Cream in My Coffee	Folsom Prison Blues	Slide Thru/Turn Thru
Hot Lips	Miss Frenchy Brown	Those Were the Days
Grand Square/Star Prowl	Barge Thru/Square the Barge	Neapolitan Waltz

Mission, Kansas — Top-Railers — 15 years old — 10 squares — Caller Buford Evans

Swing Thru and Spin the Top	Hinge and Trade/Boomerang	Relay the Top/Tag Figures
Old Gang of Mine	Talk About the Good Times	That's a No No
Wheels Mixer	Salty Dog Rag	Jessie Polka
Square Thru and Star Patterns	Fan the Top/Wheel and Deal	Round Off/Derby Q
New World in the Morning	/Cast Off	Long Lonesome Highway
Left Footer's One-Step	Summer Affair	Dancing Shadows
Sashay Thru/Partner Trades	Spin Chain Thru/Circulates	Barge Thru/Trade By
and a Quarter More	But For Love	Hey LiLee LiLee w/Teacup
Mary Ann	Love Ya Mixer	Chain Break

Arlington, Va. — Rhythm Squares — 5 years old — 9 squares — Caller Howie Shirley

Mixed Patter	/Gimmicks	Tag the Line/Swing Thru
Be Happy	Is You Is	Folds and Peel Offs
Swing Thru/Turn Thru	Flutter Wheel and Swing &	Moffitt, Oklahoma
/Partner Trade	Circle Workshop	Potpourri
Long Lonesome Highway	Wolverton Mountain	Do What You Do Do Well
Tag the Line/Peel Off	Dixie Style Waves/Circulates	(Club's theme song)
So Long Dearie	/Left Square Thru (Arky)	
Round Off/Cloverleaf	Mary Ann	

Westland (Detroit), Mich. — Mavericks — 4 years old — Caller Bill Peterson

Swing & Couples Circulate	Spin Chain Thru/Double	Blowin' in the Wind
/Barge Thru Breaks	Circulates	Dancing Shadows
/Wrong Way Thar	/Two-Way Cast Offs/Daisy	Wheel and Deal and Peel Off
Old Black Magic	Chain	/More Flutter Wheel
Miss Frenchy Brown	San Francisco	/Swing & Run/Circulates
Hinge & Trade/Folds and	High Society	/Star Promenade
Cross Folds	Flutter Wheel Workshop	Real True Lovin'
/Alamo Style Swing Thru	Freight Train	Closing Hash and Breaks
Talk About the Good Times	Tag the Line/Wildswing	First Thing Every Morning
Dreamland Waltz	/Promenade Breaks	

Rockville Centre, N.Y. — Grand Squares — 7 years old — 17 squares — Caller Lee Kopman

Swap Around/Wheel Thru	Nothing Could Be Finer	Fond Affection
/Curlique/Boomerang	Tag the Line/Walk and Dodge	Curly Cross/Diagonal
/Split Circulate	/Scoot Back/Scoot Back	Circulates
Real True Lovin'/Long	and Dodge	Cream in My Coffee
Lonesome Road	Early in the Morning	Relay the Top/Trade By
Columbus Blues	Cheating Heart	Shindig in the Barn
Arky Figures/Switch the Wave	Square Chain Thru/	Folsom Prison Blues
/Peel Off	Fractional Tops	Wheel and Spread/Swing
		About

Dover, N.H. — Oulde Towne Squares — 12 years old — 9 squares — Caller Joe Casey

Swing Thru/Spin the Top	Heart Over Mind	Shenandoah Waltz
Honky Tonk Sounds	Oh You Beautiful Doll	Sides Divide and Star Thru
Cheating Heart	Rainbow Stroll	Celito Lindo
Circulates/Trades	Under the Sun	Cocoanut Grove
Gal from Pennsylvania	Fraulein	Centers In, Cast Off $\frac{3}{4}$
Columbus Blues	Spin Chain Thru	Those Were the Days
Folds	Look on the Bright Side	

Germany

By Chris Vear, Alte Schloss Remise, West Germany

COMING TO EUROPE IN THE FUTURE? Don't forget your square dance clothes! Square dancing is alive and well in Germany, England, Spain, Italy, Greece and Turkey. Some of the clubs may not have a caller, most of our dancers are newly graduated, but the FUN level is high.

From a small group of dedicated individuals and just three clubs in 1955 the European Association of American Square Dance Clubs has grown to a present membership of 49 clubs, with the possibility of more joining from Ireland, Saudi Arabia, Holland and Greece.

The Association publishes a bi-monthly Newsletter and a membership roster to keep the members informed on special dances, club activities, Jamborees, etc. The latest program initiated by the Association is the Friendship Badge which a dancer may earn by visiting 13 clubs on their regular dance nights and getting signatures from the caller or a club officer.

From the first Jamboree, held near Frankfurt in 1955 with 100 dancers in attendance, we now have three seasonal Jamborees with attendance between 300-400 and the Fall Round-Up on Labor Day, with 500-600. The Round-Up is traditionally attended by the

Sets in Order American Square Dance Workshop which brings us some of the finest callers in the world.

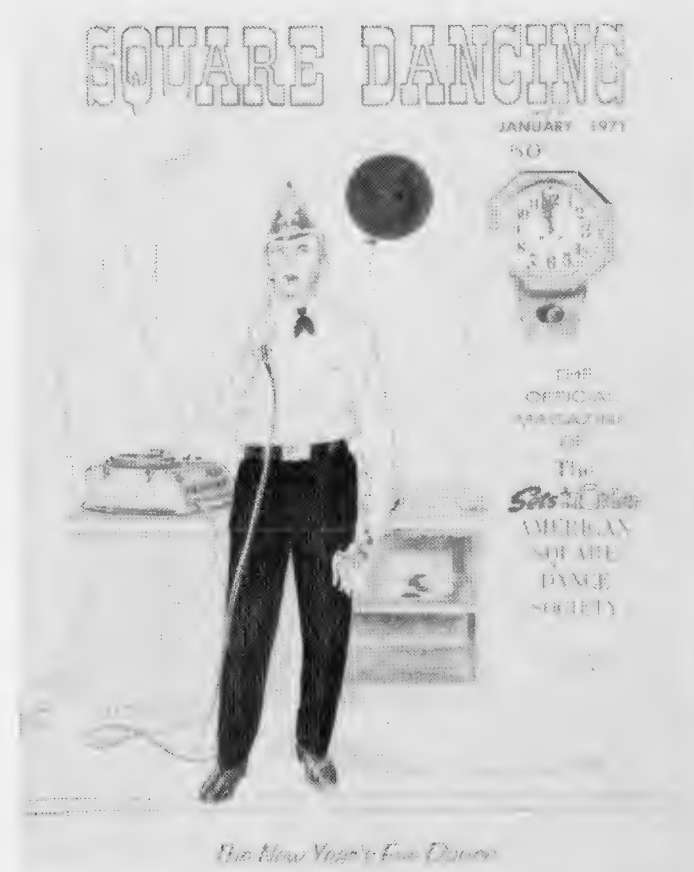
We now have a wide variety of special dances — Mannheim Mixers River Rat Cruise, Swingin' Stars Barn Dance (in a 300-year-old barn) and the biggest dance of the year in the Kings Ballroom of fabulous Heidelberg Castle.

We also have the most dedicated callers. With the constant shifting of the American Military personnel our callers come and go with equal regularity. With a few civilian "permanents," we manage to continue to build square dancing, training new callers and dancers alike.

Square dancing here has also won its way into the hearts of the local people and we now have four or five clubs that are all German. Callers teach in German; call in English and some are so good they are respected members of our Callers Association. An evening with a German club is something to be remembered, the only requirement being a smile, as most of them speak no English at all. It all points up again the truth of our much-quoted motto, "Friendship is Square Dancing's Greatest Reward!"

ON THE COVER

DISTRACTION, THE CALLERS OCCUPATIONAL HAZARD, is not going to get the better of our hero. Here it is, almost the dawn of a new year. Will the dancers hang on for just two minutes more? Will the caller be able to remember what he's calling? No need to worry. In another few minutes the din of the new year will drown out the calling. Auld Lang Syne will replace the music of hoedown and singing call and our caller friend will put down his microphone and join the dancers in the celebration. Happy New Year!



Guide to Better Dancing



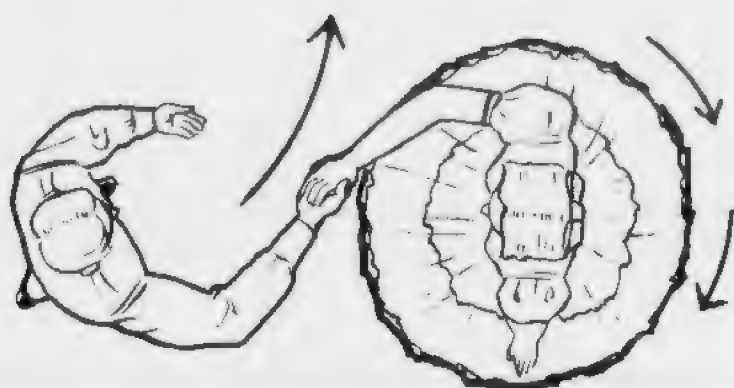
DANCER
MODULE

WE KEEP COMING back to the fact that some of the easiest movements provide the greatest problems in square dancing. Maybe a figure as simple as a Waist Swing can have its moments. We learned it the first night in a square dance class, but since then have spent very little time in practicing to become an adept swinger.

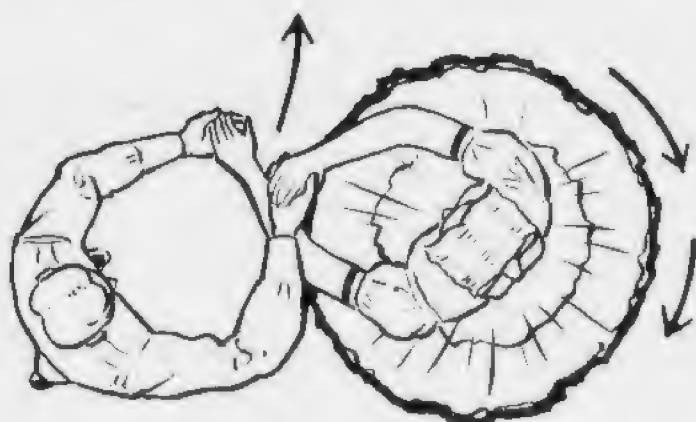
Problems keep arising when dancers *forget* who their partner is, or which direction to face in order to find a corner. Everything may fall to pieces because a dancer may not realize with which person he is supposed to do a Star Thru, Box the Gnat, Frontier Whirl, or Do Sa Do. "It's the little things that count" in so many phases of endeavor and this phrase certainly applies in square dancing.

CONSIDERATE SQUARES

PROMENADE PICK UP



As dancers approach each other, they take right hands and the girl turns right face once and a half under the joined raised right hands.



Or, the girl, anticipating the man, makes an independent right face turn and joins him in promenade position.

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The simple action of picking someone up for a Promenade can also cause problems and break up an otherwise smooth transition from a Right and Left grand. If you live in an area where the style calls for the lady to twirl prior to promenading, the problem may come with the man *insisting* that each lady may not have the "intelligence" to turn by herself. So, with a grinding circular motion, he *stirs* as she is literally twirled off balance.

If the style in your area is not to twirl, but for the ladies to simply anticipate the Promenade and turn independently, there's sure to be one man just prior to the end of the promenade who, taking the fourth lady's left hand, either pulls or pushes as he moves by, thereby setting the lady in a spin that she has neither anticipated nor desired and perhaps may not be able to control.

In a great majority of dancing areas, just before the promenade the lady will make an independent right face turn. If she moves without help from her new partner, the movement will be a half right face turn, moving her slightly to the outside of the square so that her partner may move effortlessly up beside her and into Promenade position.

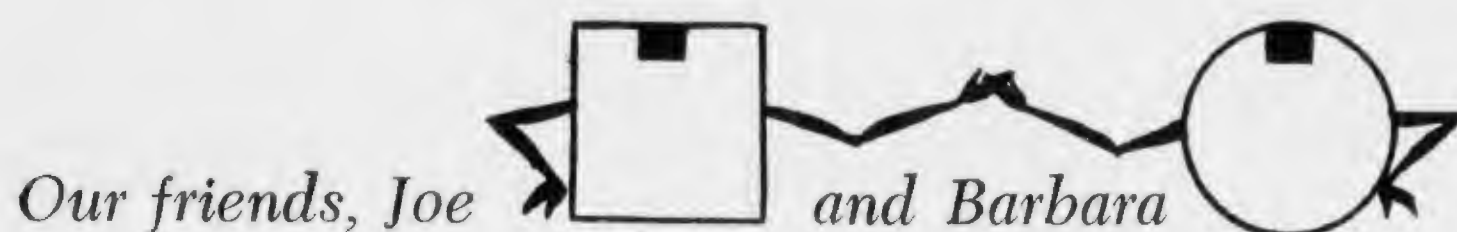
If, on the other hand, the partners meet, take right hands, and the lady twirls, her twirl is right face, once and a half around, under the man's raised right arm. The man continues to move and the lady makes her turn using the man's right hand as a "streetcar strap" or support. As she twirls in four steps she progresses along the direction of the Promenade.

DRILL MATERIAL: You've seen many varieties of a pick up to a Promenade. Discover which of the two described here is "standard" in your area. Next, stand approximately 8 feet away, and face your partner. Move together in a simulated right and left grand. The man should continue his forward motion without changing stride or tempo. The woman, using whichever method is acceptable in the area, either takes right hands and makes a right face turn under the raised joined hands or turns independently, taking short steps and moving as she changes direction.

TAKE A GOOD LOOK

a feature for dancers

(and for callers, too)



Our friends, Joe

and Barbara

talk a bit about circulate and how it causes confusion.

JOE: There's one thing our caller does that we most appreciate. When he introduces us to a new movement he doesn't stop teaching until he has shown it to us in every conceivable setup.

BARBARA: That's right, and it always pays off. We feel that we can dance with any group and any caller anywhere and not be confused when some of these movements are used in odd and unusual ways.

JOE: There was one occasion after we had been doing circulate for some time from two simple Ocean Wave formations without ever having a problem. We found we were in similar two-faced lines and without explanation the caller called "couples circulate." The move was such a logical one and followed the same principles of the simple circulate we had become accustomed to that no one had any problem.

BARBARA: Yes, that wasn't so bad but what about the other night when circulate was called and everyone fell apart.

JOE: We were in two facing lines of four and somehow when the call to circulate came, we just went blank. Here, instead of looking at the back of our adversary, we stared him in the eye. After a rather awkward pause,

and an unusually long reaction time, we realized that all we had to do was pass thru, passing right shoulders with our opposite and thereby fulfill the requirements of a circulate (*if you're facing in across the set, simply move forward from the line you're in to the other line so that you are facing out*).

BARBARA: Later that same evening we received another "blow." I guess, as a lady, I'm always used to following another lady in the circulate traffic pattern. But there we were in two Ocean Wave lines. The call Circulate was given and I suddenly awoke to the fact that the person ahead of me, facing in the same direction as I was a *man*. My first inclination was to panic, but then, with everyone else moving I found that I was reacting automatically, and by moving directly ahead from the line I was in to the opposite line so that I now faced out, I had done the movement correctly. When I tell it it sounds strange that such a little thing can be a problem. But believe me, it can!

JOE: Perhaps all we're getting at is that if called correctly, and if the movements themselves will hold up to vigorous tests, they will be logically followed under most circumstances. Stuff like this keeps us on our toes.

So many requests have come in on this subject in recent months that we're doing a "live action" picture Style Lab series on the different faces of Circulate, due in your March issue of SQUARE DANCING. The prime purpose of "Take a Good Look" is, just as the name implies, to look at trouble spots in the new as well as in the established square dance movements. Anything we can help you iron out?

The Dancers

Walkthru

AFTER GRADUATION, THEN WHAT?

Sometimes, when a beginners' class reaches graduation, the momentum comes to a roaring halt. Someone has forgotten to look beyond this moment as to what comes next, or perhaps everyone just has taken for granted that these fledgling square dancers will spring into step alongside those who have been dancing for several years.

Here is what goes on in one area to help bridge this gap after graduation. The Myer Mavericks Square Dance Club of Arlington, Virginia, and the Bachelor & Bachelorettes who dance in the Pentagon Concourse in Washington D.C., both put out booklets of information to beginner-class graduates. These folders contain a special club newsletter giving background information about each club, an outline of their current activities and plans, a rundown of what is required for membership and a list of the present officers. In addition samples of three local magazines, along with information about this magazine, *Square Dancing*, are included, as well as flyers about special dances in the offing.

Certainly this type of information made available to new dancers would do much to acquaint them with what goes on in one part of this large world of square dancing.

A sampling of the type of square dance information given to new graduates.

WHAT SQUARE DANCING MEANS

WHAT DOES SQUARE DANCING mean to you? Here in their own words, is what it means to the Hakata Hoedowners, dancing in Japan.

Salute those who deserve credit for their efforts.

Quick to help new and old dancers in time of need.

Understand others and consider their feelings.

Acquaintance is a must for a good square dancer.

Respect others around you at all times.

Encouragement to new dancers is a good way to keep them.

Duty — do your duty and others will follow your good practices.

Arguing should be left outside the square dance hall.

Noise is good if it does not confuse others within the squares.

Congratulate others and give credit where credit is due.

Interest is left up to the individual.

Nobody is a stranger; everybody is welcome.

Good, clean fun is the motto that all square dancers have, and they believe in it.



The WALKTHRU

SOME THOUGHTS ON LEADERSHIP

Several years ago the Santa Clara Valley Square Dancers Association of California presented some suggestions to its incoming officers. Certain portions of these thoughts apply to all in a position of square dance leadership and are given here for your consideration.

1. To be a leader is time-consuming and hard work.

2. You are doing this work on a volunteer and spare-time basis, so you have to choose where you are to spend your time to do the

most good.

3. Choose wisely who will assist you.

4. Educate those who will follow you. They may not do things the same way you would do them but at least they will have the benefit of your experience.

5. Don't shut your mind to experience; it's too expensive.

6. Act like a leader.

7. Don't just talk about problems; get to work on the problems.

A PARTY THEME

Looking for something a bit different for a theme for an upcoming dance? Why not plan a puzzle party?

Start out with a "puzzling" invitation. Write out your invitations on fairly heavy, brightly-colored construction paper and then cut each one into several large-sized, puzzle-shaped pieces and mail in an envelope.

As couples arrive at the dance give each person one half of a puzzle you have designed (making certain that the ladies' and men's pieces go to the appropriate person). Some time during the evening set aside a few mo-

ments when everyone will match their puzzles to find partners for the next tip.

If space permits, set up a large table in an out-of-the-way corner and put out a jigsaw puzzle for people to work on as the spirit moves them.

Even refreshments can follow the theme since any rolled cookie recipe can be cut into puzzle shapes by using a sharp knife and cutting around cardboard patterns.

And, if you can follow your caller without a mistake for the whole evening, you'll really have the whole puzzle licked!

POSTER IDEA

The Up 'n Atoms of Pinawa, Manitoba, Canada, have a club member, Len Horn, who believes in making the most of the current television scene. The poster design shown here

is a sample of his work publicizing a square dance open house. Evidently it was effective, as the event attracted a number of persons.



DO YOU KNOW THAT...

Beginning this month, the Dancers Walk-thru presents a column of this and that, odds and ends, and so on. Delving back into the past, looking around the corners of today and tomorrow, it will feature bits and pieces of information. We hope these will be of interest and value to you in supplementing stories you submit to your local newspapers. Or, you can use them in your club newsletters, drop them into reports to club members at a dance, or just read them for your own enjoyment. For this month's column we dip back into the archives and come up with an article written in 1946. Might be well said today!

Why Are They Square Dancing?

by Harold Sturrock

It has been said that there are as many reasons for people doing certain things as there are people doing them. This can hardly be said of Square Dancing since Square Dancers are so numerous but this does bring up an important point. Take the last roundup for example. Over 1,500 persons packed Glendale Civic Auditorium for a 4-hour Sunday afternoon session of dancing. Why? A rambling reporter might summarize it this way. There is...

RECREATION. As a diversion from the routine of day-to-day existence, Square Dancing offers as much fun as any form of participating entertainment.

ASSOCIATION. In terms of common interest, any Square Dance Group, large or small, has something of a "meeting of the minds" when translating the caller's patter into a floor pattern.

RELAXATION. You can unhook your dignity on any Square Dance floor for here is relaxation at its peak. To leave your cares at home and let yourself go is almost a must.

EXHILARATION. Animation being the fundamental of Square Dancing, it naturally follows that a spirit of gaiety and enjoyment pervade and prevail.

EXERTION. While not exerting to an exhausting degree, a perceptible physical effort, more than equal to your daily dozen, may be required. Exercise is the word.

COMPETITION. Trying not to be outdone

The WALKTHRU

is one of the most interesting sidelights of the dance. This goes for keeping up with the caller as well as matching performance with the other members of your set.

TRANSITION. Since Square Dancing has moved out of the barn and into the auditorium, many more are attracted to it. Further expansion of the dance appears to be limited only by the number of auditoriums and callers available in the given area.

MISSION. To bring together groups of people who want to have a lot of fun at a minimum of expense where it doesn't much matter whether you are a doctor, lawyer or Indian chief.

BADGE OF THE MONTH



The rooster on this month's badge seems to be crowing about something, and indeed the Cotton Capers from Saskatoon, Sask. have every right to crow.

This group got started in a hurry, when in 1953 a few individuals decided to form a club. Within 12 hours they had recruited 18 couples, hired an auditorium, arranged for a caller and collected fees. They were off and running and they've been going ever since. In fact some of the original members are still dancing with the group, including the club caller and his wife, Gerry and Mary Hawley.

In their second year the Cotton Capers decided to sponsor a large jamboree as a finale to their season's dancing. 63 squares attended the first affair and it grew and grew until now it is limited by ticket sales to 150 squares. If you can't make the Jamboree stop by any 2nd or 4th Saturday and join in on the regular club fun.

SQUARE DANCE DIARY by a square dancer



Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

"THE NEW YEAR'S RESOLUTION"

"...AND I FURTHER RESOLVE NEVER TO KEEP MY HUSBAND WAITING FOR ME WHEN IT'S TIME TO TAKE OFF FOR THE DANCE..."

"...AND WE RESOLVE DURING THE COMING YEAR TO BE A BIT MORE CAREFUL WHEN CHECKING CALLING DATES ON THE CALENDAR."

We invite you to send in your suggestions for a scene in the Square Dance Diary.



the big campaign for a Nationally recognized American Square Dance

DANCERS HAVE BEEN HEARING A LOT about the move to have square dancing declared the National Dance of America. So many questions are being asked that it seems time to provide a few answers.

What is behind the move? Who are the people involved? What do they think they can accomplish by this drive? How can they do it? Where will they get the money? What chance do they really have to succeed?

Apparently the initial impetus for this movement originated by common agreement between Northern California Veterans' organizations and square dancer associations. The combination found common ground in the "typically American" nature of both.

The Council of Square Dance Associations of California appointed the Santa Clara Valley Square Dance Association as a single point of contact for this joint effort. At the 19th National Convention in Louisville last summer a Five-Step Program was presented to delegates from 36 states.

1. Square Dancer Unity. *Number One* Priority. Each association was asked to endorse and return the Resolution, shown on these pages, to the Santa Clara organization.

2. Legislative Guidance Obtained. The National American Square Dance is not a political issue. Congressional contacts and/or contacts with the public news media are not recommended until requested as part of a unified national effort.

3. The National American Square Dance complements all square dance programs.

4. The National American Square Dance is a non-commercial program. Support is voluntary.

5. A Financial Support Program is organized around the National American Square Dance badge. Some contributions for initial

publicity have come from California associations.

The first thing to do, then, was to get the word out that the movement was a-borning and see if the bulk of square dancers in the country agree with the importance of the project and are willing to become involved to put it over. This is the status today. To the question — "Is it really important to have a Congressional Proclamation give official recognition to square dancing as the National Dance?" — each dancer will have to give his own answer.

If he agrees he must ask himself how deeply he wants to be involved as the movement will require tremendous support from the dancing populace. It can be assumed that all square dancers are to some degree interested in developing a prestigious image of their hobby. Whether this extends beyond the joy of the dance floor and possible participation in local organizations is another matter.

The Resolution which has been drawn up explains the goal of the drive.

RESOLUTION

A National American Dance — The American Square Dance

WHEREAS, love of Country and professions are enhanced by traditions that have become a part of our way of life and the customs of its people, and

WHEREAS, we have distinctive and meaningful symbols of our ideals in our National Flag, our National Anthem and in many cultural endeavors, but no official designation of our National Dance, and

WHEREAS, the "Square Dance," first historically associated with our people and recorded in history since 1651, has consistently
(Please turn to page 74)



Learning a new round need NOT be Difficult

Helen and Bob Smithwick, San Diego, California

LEARNING A NEW ROUND can be simple, all you need do is follow a few basic rules, which with a little concentration on your part will soon become fixed in your mind for a long time.

1. Learn to associate the dance pattern with the music. Many dancers say that they never remember a dance until the music begins.

2. Work on short cues which will make memorizing the dance easier.

3. Learn to listen to the instructor while he or she is walking the round dance.

When the instructor is teaching the dance try to refrain from thinking about anything but the round being taught. Fix the various parts in your mind as you go along and at the same time try to formulate your own short cues which you will use later on when dancing the routine. Sometimes the choreographer does not break his dance down into parts such as Part A, Part B, etc. In this case, if the instructor does not do so you should divide it into parts to suit your needs.

Try to review the dance pattern in your mind two or three times each day, we call this a mental walk-thru and find that it helps improve the memory.

The more you learn the easier the learning becomes. Maybe you do not care to dance all of the rounds that are being taught and danced in your area. This is fine, but never pass up a walk-thru on any of the square dance rounds if it is offered to you. Even though you may only want to do a few of the rounds, the walk-thru always helps you in your memory study and makes retaining of the dance pattern easier.

An Example

Let us take a look at one of the easy rounds, assuming that it goes like this: Introduction-Apart, Point; to Semi-Closed Position, Touch; Part A: Two Fwd Two-Steps; face partner Vine 4 in Closed Position; Semi-Closed Position Walk Fwd 2 slow steps; take Closed Position do 2 RF Turning Two-Steps; Twirl 2; Walk 2 to Semi-Closed Position. We now have 8 measures of the dance and they are repeated which makes 16 measures and one half of the dance. This is just an example of how easily a dance can be broken down into short cues for your own use.

Keep dancing and remember, Rounds are as easy as Squares if you put forth the same effort for each.

A ROUNDANCE REPRINT

Cueing Rounds at Square Dances

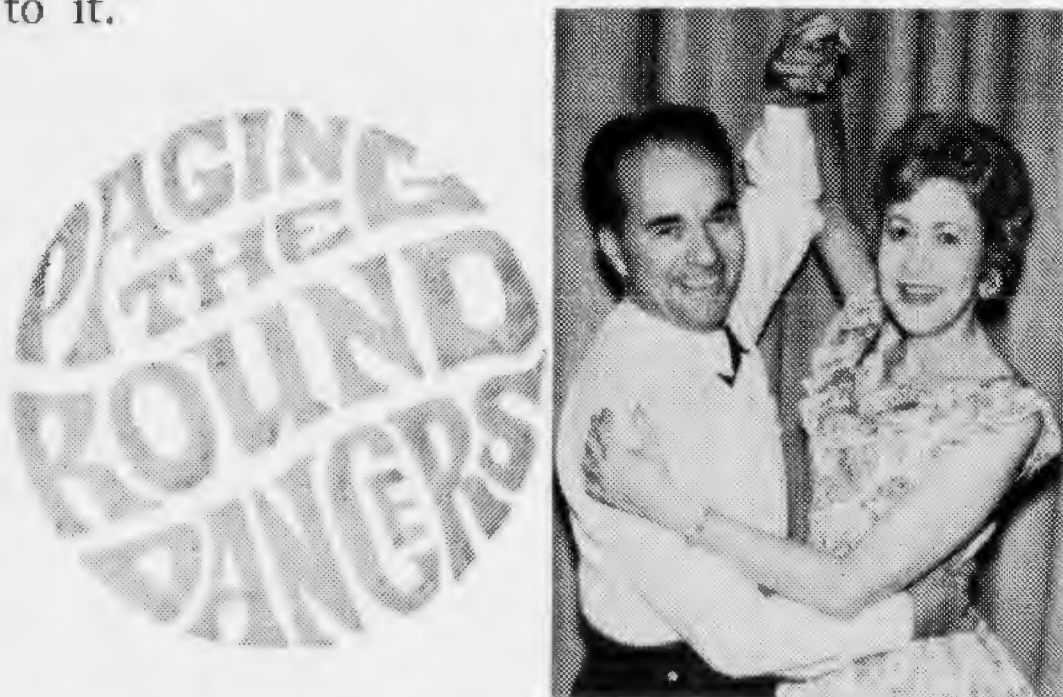
Writing in The Grapevine, publication of Associated Square Dancers in Southern California Mort Simpson says:

It has been my observation that the majority of callers do not attempt to teach or cue the rounds at their dances. Frankly, I feel that this is as it should be. A caller puts his reputation on the line any time he goes to call a dance and it is not fair to pressure him into doing something he knows he does not do well. A few years back the caller was the logical person to teach and cue the rounds,

but with the intricacies of modern square dancing being what they are there is not much time left to develop the talent required to do a good job with the rounds. Round dance instruction has essentially become a separate field of endeavor. I doff my hat to the caller who can do a good job of both.

So-o-o, if the caller is not going to do the rounds and the club cannot support a full-time round dance instructor, where does this leave us? Would you believe standing at the doorstep of the Round Dance Teachers Associa-

tion? For the mutual benefit of the round dancer and the square dancer I believe the RDTA should devise and promote a plan which will fulfill the minimum needs of a club so far as round dancing is concerned. It is hard to believe that there are many clubs which could not afford to have a qualified round dance teacher come to their dance on a "once a month" basis. At that time the new R.O.M. could be taught — the last few months' rounds could be reviewed or at least cued — and the round dance instructor would have a golden opportunity to promote his own round dance classes with recently graduated square dancers as well as those experienced square dancers who just "never got around to it."



Carl and Clare Bruning — New Orleans, La.

FOR ELEVEN OF THE DOZEN YEARS that they have been active in square and round dancing, Carl and Clare Bruning have been round dance instructors, indicating that they were intrigued by this phase early in their dancing experience. They have taught round dance workshops and handled the round dance programs for a number of square dance festivals, round dance festivals and vacation institutes.

The Brunings are at present very active in the round dance picture in the New Orleans area, serving as President and Secretary-Treasurer of the Greater New Orleans Round Dance Teachers Club. They will also have the duty of Directors of Programmed Rounds for the 20th National Square Dance Convention scheduled for New Orleans next June.

They are instructors for one of the largest round dance clubs in their area and teach round dance workshops for their square dance club. They also encourage round danc-

ing among teenagers and organized the first teenage round dance club in New Orleans.

On the creative side, the Brunings' love of dancing and interpretation of music has inspired choreography for such round dances as Happy Two Step, Twenty Four Hours a Day, Basin Street, You're the Only World I Know, Steppin' 'Round, Top Cat, Applause and My Shadow, their latest.

"We particularly enjoy working with beginner dancers who have never danced before," writes Clare. "It is such a joy to watch these beginners develop into smooth, efficient dancers."

All in all, however, Clare and Carl find that their primary aim is to help people have fun as well as to learn to dance. The fringe benefit is the opportunity to make scores of wonderful friends. They are in hearty agreement that square and round dancing belong together, as one type of dancing serves as a complement for the other.

ROUND DANCE STYLING



**LEFT or
RIGHT HAND STAR**

Similar to that used in Square Dancing. Partners face in opposite direction with left hips adjacent and left hands, palm to palm, held at about eye level. The rotation is done in this parallel position with dancers close enough to permit the forearms to maintain light contact. Free hands are used in usual manner. Dancers should turn their heads and smile at their partners during the star.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY



The Sets in Order AMERICAN SQUARE DANCE SOCIETY

A FOOT IN THE DOOR IN THE SCHOOLS — POSTER AWARDS 1971

As a means of interesting the community, and especially young people of high school age in contemporary square dancing, we announce a special promotional program that can involve every area where square dancing takes place today. In an endeavor to make these young people square dance conscious, the program presents the opportunity to create posters which portray the true feeling of square dancing as it is today. School officials and heads of high school art departments could be approached. Realizing that the poster-making would draw attention to the work done in the art departments as well as to the subject — square dancing — it is possible that the school would take this on as a regular assignment, for a worthwhile community project. Each student participating in the program becomes eligible for the awards (perhaps \$50.00 for first place and two lesser monetary prizes for second and third) put up by the local dancer groups. As a research project, during a specified time the students will be encouraged to view typical up-to-date square dancing at a teenage or adult club, or perhaps in a demonstration given for them at the school by local dancer groups. Then they will see first-hand that today's costume is not the hob-nail boots, the bib overalls and the Daisy Mae dresses which form the all-too-common concept. They will also realize that square dancing is a friendly, gay — and abstinent — activity, so that they can portray this image in their artwork.

When the posters have been completed, whether there are a dozen or a hundred, the entries can be displayed throughout the school, perhaps even allowing the students themselves a chance to vote on the finalists. To expand the effectiveness, local merchants could be contacted to display top contenders in store windows; the Chamber of Commerce and public library could help in the same manner. Newspapers are quick to pick up a home town program of this type and it should not be too difficult to get a picture and space in the local paper, portraying the winning entry with its creator receiving the award from the president of the local square dance group.

To give this project an even greater perspective, the winner in each area will automatically be entered in the international awards, with certificates of participation going to all entries, cash awards to the top posters and — most widespread of all — the reproduction of the best poster in color on the cover of *SQUARE DANCING* Magazine. This last could be of prime importance to aspiring young artists to whom national publication of their creation could serve as a springboard to a future career.

Sample application forms that may be duplicated by interested area groups are available by writing to the Sets in Order American Square Dance Society.

The benefits of this program are many. Square dancing as a modern community recreation will receive outstanding local publicity; school youngsters — square dancers of the future — will find out what square dancing is all about; the door may be opened for successful square dance programs in the schools; outstanding young artists may be discovered.

This is the germ of an idea that can only be handled effectively at the local level, where it fits the peculiar needs and individual requirements of your town. Give your young artists a chance — give square dancing for young people a chance in your town — and keep us informed of your progress as your area takes part in the Square Dancing Poster Awards — 1971.

• Chapter seven



continued

Teaching

By Dave Taylor, Grosse Pointe Farms, Michigan

As discussed last month, the subject of "teaching" is so all-important in the field of caller training that its full import can never be over-emphasized. A proficient caller is first of all a competent teacher. His job of teaching goes on with every dance he calls. This month Dave Taylor continues his chapter on Teaching, going more deeply into this most important topic.

● Since constant review is an absolute necessity, the square dance caller finds that as the class progresses and he has taught more and more basics, the review of those basics will necessitate a great deal of teaching time. The caller will soon find that he is unable to introduce as many new basics per night as he had in the past. This should not be of great concern. After all, what is the hurry and what is the purpose of teaching this class? Teaching one or two basics per night, thoroughly, properly, and in such a manner that the dancers are executing them beautifully, must certainly be a far superior method than introducing five or six basics per night resulting in confusion and memory lapses. The competent instructor will treat the progress of his class with a complete disregard for the progress of all other classes — past and present. What other classes have done, and how others are doing, is relatively unimportant. The progress and the dancing ability of the people in his current class are of paramount importance. Comparing their efficiency and their rate of learning to other classes will do nothing to expedite the efficiency of this class.

No Two Classes The Same

Experienced instructors realize that it is impossible to teach the same number of basics in the same number of weeks with the same degree of efficiency for each and every class throughout this country. Each class must be taught with a devout respect for individual and group differences. For this reason all courses of study must be treated as guidelines and not as absolutes. It is entirely possible that any group could learn to square dance in 30 lessons, while in the same area on the other side of town with the same instructor, another group would not learn to become accomplished square dancers in 50 lessons. This is why the caller should ask himself, "What is the hurry? Is it necessary to teach these people to square dance in 30 lessons, or is it my job to teach these people to square dance?"

Callers who have a vast and thorough background in teaching know the value of keeping their perspective. In teaching any class they take nothing for granted. They know that a Do Sa Do is difficult to anyone who has never done a Do Sa Do. Ask any non-square-dancer on the street, "What is a Right and Left Thru?" They will be dumbfounded. Yet this is the type of person that comes to a square dance class. A Right and Left Thru can be very difficult for them. Take nothing for granted. Good teachers explain everything thoroughly, and teach

every basic as they would teach a foreign language. This is an essential part of planning and preparation because there is a real chance that these people have never heard these words.

A master teacher will never try to talk over the noise and conversation of a group of people who are being inattentive. The ability to capture the complete and undivided attention of people is a great gift if the instructor is a natural at it. Those callers intending to teach who are not as fortunate in having this great gift need not worry, because it can be learned. Whenever a fairly large group of people gather they usually begin to speak to each other. The presence of some ten or fifteen conversations around the room necessitates each one speaking louder in order to be heard above the other conversations. The result is a chain reaction. An instructor who joins in will be just another noise for the listeners to overcome and for the other speakers to out-shout. The public address system affords the caller an advantage, but the biggest advantage of all is to remain silent.

Patience All-Important

The caller could start by asking for the attention of the group. In most instances he will not get that attention. It would be wise to remain cool and after a few more seconds say, "Please. May I have your attention." He may or may not get it at that time. If he does not he should look at them directly, smile, be very patient, and wait. One by one the class will understand that he is attempting to get their attention. The longer he waits, the quieter it will get. He should not start until it is absolutely silent. When this silence has been attained, the caller should speak very softly forcing the class to strain ever so slightly to hear. This will force them to concentrate. To do otherwise, and to speak too loudly, may start the chain reaction all over again. After a particularly good or bad tip of dancing, it is customary for everyone to discuss the subject. If it is a good tip the dancers usually congratulate each other. If it is a particularly poor tip and they didn't do well, in most cases they start asking each other questions or apologizing to each other. This is an excellent opportunity to vary the technique, join in with them, take over the conversation and change the subject to the business at hand. If things have gone well the caller can do so by complimenting them and moving on from there.

If things have gone poorly it is time for the caller to project some personality and good humor. For example, he might say, "I wish I'd had a movie camera to film the expressions on your faces." They will generally get the idea, especially if the caller begins to laugh with them. He could continue on . . . "you looked so worried, don't be so concerned. Now let me show you something that may help." He could proceed softly from there. So you see the psychology in gaining the absolute attention of a group is not to become louder; it is just the reverse. It is from loud to silence, then starting teaching. This method, of course, consumes a little bit of time. If time is running short and the caller is in a hurry, it might be better to put the music on and have them honor their partners and their corners, then abruptly stop the music and say, "Oh my goodness, I forgot that I haven't taught you this basic yet." They will be ready to listen.

Square dance callers should be aware that people who are performing in front of and with other people usually do their worst unless they are accomplished professional performers. The emotional fears of making mistakes in front

of their peers and, in some cases, feelings of inadequacy sometimes cause such great nervousness that an individual will find difficulty in performing the simplest type of basics. Callers must generate a genuine feeling of appreciation and sympathy for these anxieties. To demonstrate impatience or to become upset will only multiply the nervous tension on the floor. A caller is the center of attraction — all eyes are upon him between tips and people become keenly aware of his emotions. The caller is not in a position to question why the good Lord did not see fit to distribute the gifts of coordination, agility and intelligence evenly. And it is probably a very good thing that he did not, for we would all be a race of one particular type of people and in many cases very boring to each other. Successful teachers of square dancing readily recognize the nervousness, the emotional fears that a class might have.

Dave Taylor, author of this chapter, is a "natural" to be selected for a discussion on teaching. Besides being an outstanding caller his vocation is in the field of teaching, and he has for years taught mathematics in the Detroit school system. Dave has applied his knowledge of teaching to square dancing, and the result of years of working with new dancers is very much in evidence as he discusses the subject. If it takes a person from four to eight years of formal study to learn how to be a teacher, Dave points out, "It is ridiculous to try and cover the entire subject of teaching in just one chapter of a textbook." So what you see here is just a "surface-scraper," touching on a few of the more important parts of this extremely valuable phase of square dancing.

At that point it is wise to play it by ear and perhaps switch from a teaching situation to a party night of fun and relaxation. After all, someone told these people to come to the square dance class because it was fun. Simply because a caller continues to teach is no guarantee that a class continues to learn. Teaching and learning are quite different. An instructor can continue to teach in a very professional and efficient way. However, the student or the class suffering from nervousness, anxieties or fears will have a great deal of difficulty in assimilating any knowledge. Once a class has been frustrated into this type of situation, common sense dictates that the instructor reverse his field. This again may violate the guidelines set down in a course of study as to what basics are to be taught on any given night.

Judgment: a Necessary Quality

It is under these conditions that the teacher of square dancing must attain another fine qualification called judgment. If this teacher has all of the other attributes necessary to the teaching field, but lacks the one called judgment, all other qualifications will be wasted. A good teacher, who has confidence in his own knowledge and experience, would not hesitate to postpone for another week the introduction of material he felt might prove troublesome to the group. The caller must also use good judgment in his approach to teaching something new to the class. If it is something with which they are experiencing a great deal of difficulty from the talk thru or the walk thru, it is always wise to remember the Chinese proverb: "One picture is worth 10,000 words." Never hesitate to come off the stage and onto the floor to show the dancers how a certain maneuver is done. They will enjoy watching it done well and will appreciate

it immeasurably. In giving the demonstration, continue to use the same language of the talk thru that would be used from the stage. Give thorough walk thrus, and use language that is clear, concise and directional. For example, in the teaching of turn right halfway around explain first, "You will turn right halfway around." Don't leave it there. Eliminate all confusion. Explain to the people that if you look at the person with whom you are going to turn, you will end up exactly where that person is at the present time. And you will have changed places exactly. Don't stop short of where this person is, or don't go past, but exactly where this person is right now. It is just as important for the caller to teach where to go as it is how to get there.

Beware of Over-Teaching

It is important to recognize at this point that the caller can cause many unnecessary problems by over-teaching. This is sometimes done in all good faith when the caller becomes overly concerned about one or two people who are having a little bit of trouble with a given basic. The caller should not teach directly to these few people at the expense of the rest of the class. Many times these problems clear up when the music is playing and the other people execute these maneuvers with those who are having trouble. To over-teach because of these minor problems can lead to inattentiveness which in turn can lead to boredom and sometimes confusion. It is also within the realm of possibility that people who were previously having no trouble will begin at this time to have some trouble.

If the dancers have been taught clearly and concisely, they should be allowed to dance as soon as possible. If the proper groundwork has been laid by the teacher in teaching these people to dance to music with good posture and proper styling, they can quickly adapt to clear explanations and vivid demonstrations. It is important that they spend much more time dancing than standing on their feet listening or watching or being walked thru figures time and time again — nothing succeeds better than success. A master teacher will teach so very little at first that it is impossible to fail.

It becomes increasingly clear that the ingredients necessary in the composition of a good teacher begin with preparation and the planning he has done in advance of the class. They encompass the ability to attract and hold the attention of his group. He develops a skill in communicating and an eloquence that allows him to explain difficult things in very simple basic terms so that his people can readily understand. He becomes aware of the emotional fears and feelings of inadequacies that people have. He develops an understanding for this and a tolerance for individual differences. He masters the ability to be flexible in programming. All of these elements help him to develop an infinite amount of patience. In adding all these ingredients together he becomes a master teacher. The history of teaching is the history of serving people and producing an atmosphere that is conducive to good learning. Helping people to learn helps them meet their needs and helping them meet their needs will help teachers realize their goals.

COMING — The list of authors for the ensuing chapters of The Callers' Textbook reads like a Who's Who of American Square Dancing. Next month: chapter eight.

Interim Report

The MANUAL for the Extended Program of American Square Dancing

THE PLAN OF having two recognized lists of basic movements; the one (to be taught perhaps in ten weeks) as a foundation course or basic Program of American Square Dancing and the second, an extended basics plateau, was presented by SIOASDS after considerable research in 1969.

The Basic Program Manual has become the starting point for the greatest majority of square dancers coming into the activity today.

As a follow-up, a second list of an additional 25 basics has been developed to make up the plateau known as the Extended Basics Program of American Square Dancing. Determining this second list has not been as simple as uncovering the original list of fifty.

With well over 1,100 terms and movements to choose from, great care had to be taken in selecting movements that seemed more or less destined to be around for awhile. Before anything else they needed to comply with the following definition:

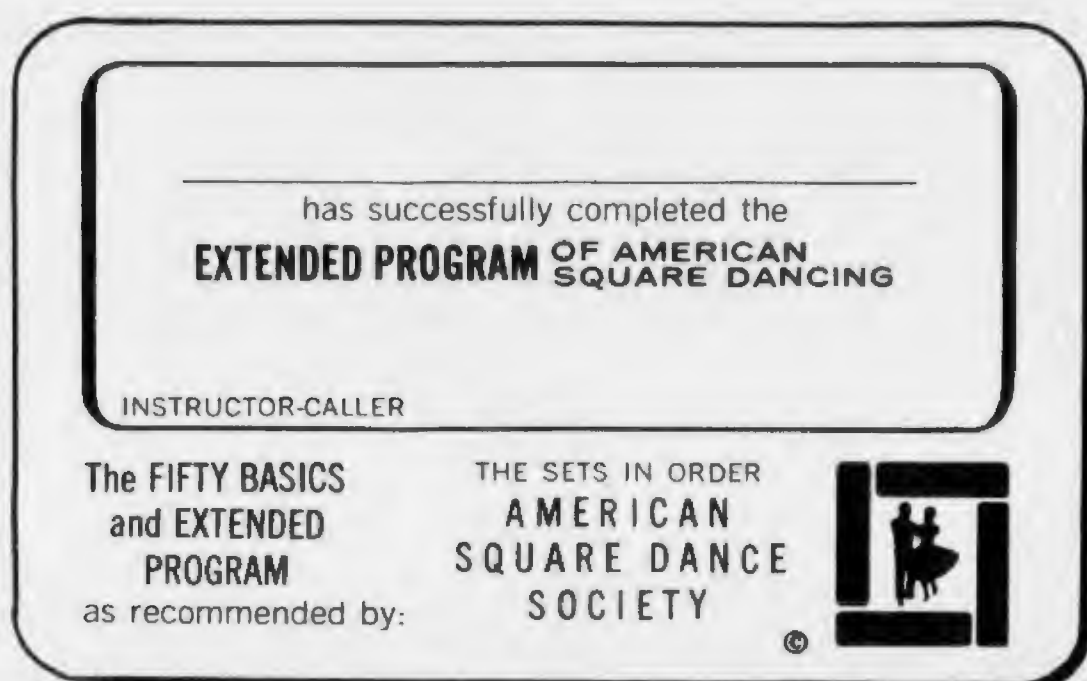
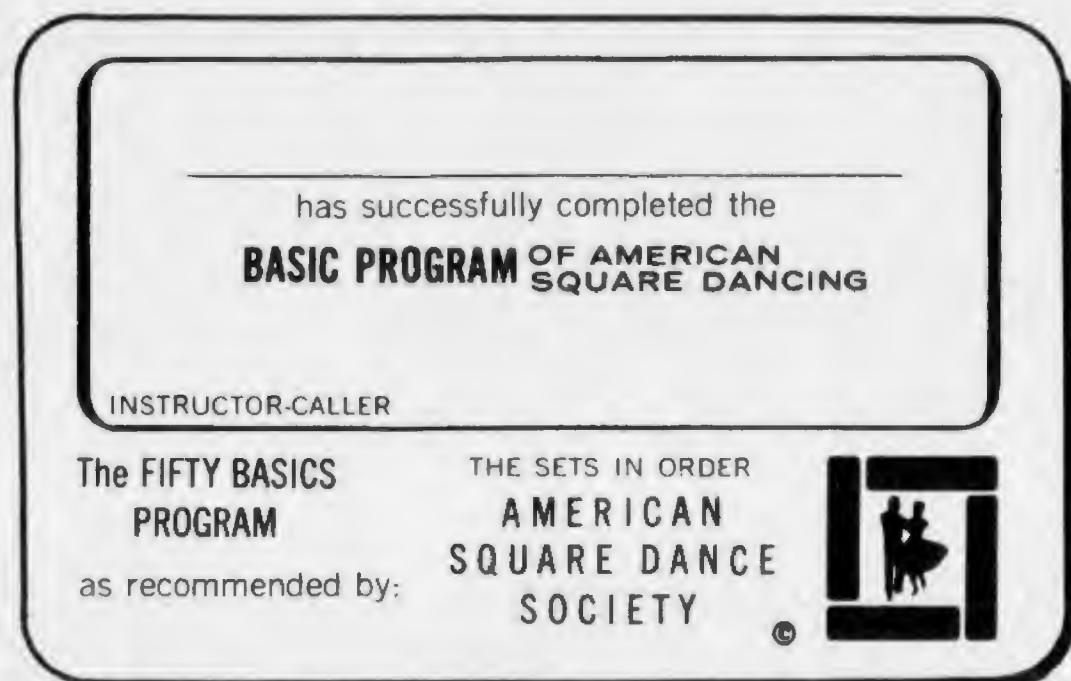
A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-

flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

Some movements not on the first basic list were considered and discarded. Even though they had been a part of square dancing for many years they were little used at present and in some instances were considered to be awkward. On the other hand, some of the more recent movements developed just in the last year or two seemed destined for continued usage and have been added to the list. The result will be the revised list of basics 51-75 which will be released soon.

The manual containing the lesson plans and details of these movements, along with considerable drill and dance material, will be off the press before long. We'll be announcing it when a definite publication date has been set.

In the meantime, here's a preview of two "completion cards" now available to callers with groups that have learned the basic list of 50 and/or the Extended Program of basics 51-75. Information on ordering these cards, which may be signed and handed out by class teachers, will be included in a coming issue.





1



2



3



4



Thoughts on Swing Thru

MANY TIMES WHEN A NEW MOVEMENT is introduced it will be thought of in relation to one particular setup, and at the time little attention will be given to other ways in which the movement may be used in the future. The Swing Thru was originally intended

to start from a standard Ocean Wave position (1). As the action started the two pairs of dancers would turn by the right half way around (2), then those in the center would turn by the left half way around (3), to form a new Ocean Wave (4).

Emphasizing the importance of position dancing the pattern was — those in the center release hand holds, and two (outside) couples turn. Then those in the center join hands, releasing hands of the person on the outside and the centers turn half way around.

Eventually another movement with a similar traffic pattern was introduced. This was Spin The Top (see SIO September, 1965). As in the Swing Thru, the center of the line would break and the two couples would turn with



7



8



joined hands (2). Then those in the center would take left hands (5), and turn three quarters as those on the outside would move forward one quarter (6). And so it was that these two movements with differing end results had established a standard flow or pattern of positioning.

One day someone discovered that Swing Thru could be accomplished from an Alamo style formation — a circle of dancers facing alternately in or out (7). Because each person in a circle held *two* hands a rule had to be established and it was decided that a right hand turn (8) would come first, followed by a left hand turn.

What, then, of an odd-ball setup such as the type of Ocean Wave that comes from a Dixie style (9) to an Ocean Wave (10). Some contended that because the two in the center were holding right hands the centers should turn first, after which the outsides should turn. But the argument here arose that "the pattern is the thing, position dancing and not simply arm turns should regulate the movement." If the pattern were disrupted by having centers turn first then what under similar conditions would happen with a Spin The Top? Would



centers first turn three quarters as the outsides move forward, then each of the outsides turn?

The final decision seemed to boil down to the judgment of the caller. If in a standard setup (1) or in an Alamo style (7), or even in a three-person Ocean Wave, the call Swing Thru means turn by the right. However, in the unusual setup (10) where the outside couples are holding left hands, the caller, for purposes of clarity, would direct a "Left swing thru" and the recognized pattern — outsides turn (11), centers turn (12), would be retained.

A simple solution to a rather challenging problem, it is one that callers have already discovered to be completely logical.



A look at Square Dancing in Australia & New Zealand

By Russ Ainsworth — Seattle, Wash.

RECENTLY MY WIFE AND I RETURNED from a most wonderful vacation to Australia, New Zealand and Fiji. During the 33 days we were away we danced 13 times. We found the dancers "down under" to be very warm, friendly, courteous and thoroughly enjoyable.

Among the callers we danced to were Ron Whyte, Ron Jones, Tom McGrath, David Jones, Art Shepherd, Dennis Spackman, Noel and Thelma Blyth.

Wickersham Lodge, really an extension of the Ron Whyte home in Moorabbin, a suburb of Melbourne, is a most delightful place. We danced there our first night in Melbourne. When we walked in the dance stopped and Ella Whyte introduced us personally to everyone in the room. Their dancers are very smooth and good round dancers, too.

Wonderful Hospitality

Not once in either Australia or New Zealand did we take a taxi to or from the airport. Square dancers always met us and took us back to catch our plane. The same was generally true of our visits to the dances, as well.

Art Shepherd is truly the "king" of square dancing in New Zealand. What he has managed to do for the activity in four years is astounding. In Canada he learned to call from

Earle Park and Ed Gilmore and when he returned to New Zealand he started with six couples in Christchurch and now calls for several clubs there. He is currently helping a number of new callers, an outstanding one being Dennis Spackman of Auckland, a highly successful doctor who finds time for doing a fine job for square dancing.

We found that New Zealanders dance like we do but that in Australia there is a woeful lack of any adequate training program for new dancers. Ron Whyte has a sort of continuous beginners class in Melbourne, which was the exception.

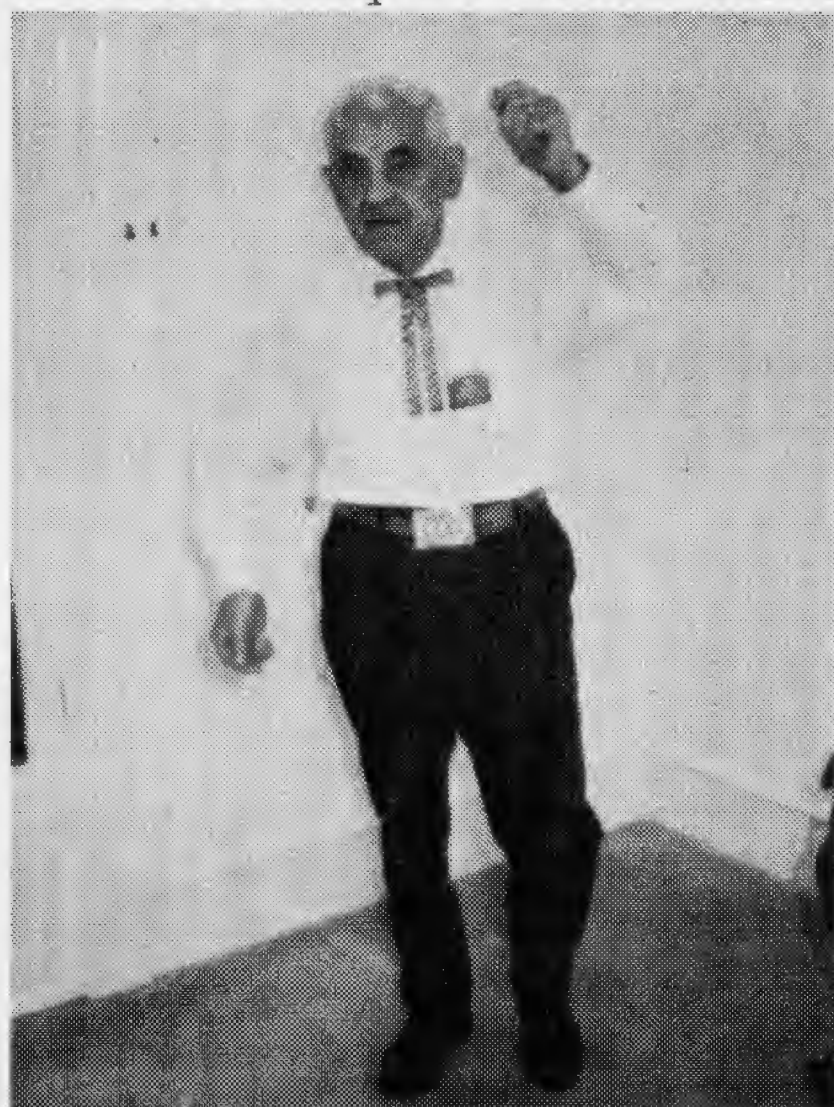
There are a great many "singles" dancing in Australia and each set is started by using a "round-up" where all the girls get in one line, all the boys in another and pair off.

As to styling differences we found the "pigeon-wing" for allemande left, do paso and turn-thru. And they use an elbow-hook for allemande thar. In some places people literally *run* during a promenade. In spite of these differences we did enjoy dancing with the Australians very much, even tho' at first we had an awful time understanding what people were saying! I was often asked to call and the dancers had to get used to my "Yankee Drawl."

Lou Cohen—happy 90th birthday to You!

Not long ago SQUARE DANCING started looking for the oldest square dancer. We've

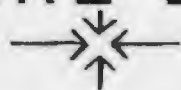
SPOT-
LIGHT
a
DANCER



had a number of candidates with ages in the late 60's, a surprisingly large number in the 70's and one or two in their 80's. However, several readers in the Philadelphia area recently brought to our attention Lou Cohen, a true New Year's "baby" whose birthday, January 1st, 1971, marks the beginning of his 90th year.

Born in 1881, Lou started square and round dancing at the age of 75 in 1955. Undoubtedly the newspaper story which was printed about him will do much to tell tens of thousands of people that square dancing is not necessarily for the very young. On the other hand Lou, a veteran of the Spanish-American war and possibly the oldest veteran who still marches in veterans' parades, will be the first to tell you that because of square dancing he continues to think young. Again, Happy Birthday to you, Lou.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Hawaii

Don Bedient is the Chairman of the Hawaii Federation of Square Dance Clubs and may be addressed at P.O. Box 1, Pearl City, Hawaii 96782. Serving with him on the board are Bill Mitchell, Vice Chairman and Babe Mitchell, Secy.-Treas.

Louisiana

The Louisiana Square Dance Association will hold its Second Annual Square Dance Festival and Convention in Alexandria on January 9 at the Rapides Parish Coliseum. The events will begin with coffee at 9 a.m. and will include a style show, panels, square and round dance workshops. The Grand March for festival dancing is scheduled for 7:45 p.m. The Square Rounders, host club for this affair, will hold a pre-convention dance on January 8 at the City Hall. — *Dick Currie*

Virginia

February 6 is the date for the 7th Annual Virginia Jamboree at the Skating Rink in Purcellville. Featured callers will be Curley Custer, Jimmy Heatwole, Blackie Simmons and Dottie and Blackie Heatwole on rounds. Write Earl Yake, 6901 Cabin John Rd., Springfield, Va.

The Grand Promenaders of Bridgewater will hold their Festival on March 20 at John Wayland Intermediate School, Route 42 North at the town limit. Calling will be Harry Hise, Ted Frye and Chuck Donahue. — *Jim Depoy*

Aimed at getting down to more square dancing and less business is the policy of the

Boots & Blooms Club of Portsmouth. They have capsuled duties of President, Vice-President, Secretary and Treasurer into two offices — Chairman and Assistant Chairman. They see that every dancing evening has a host and hostess, make announcements, collect tickets, etc. So far it is working out just fine and everybody gets the maximum square dance time. — *Shannon Harper*

South Carolina

The 15th Annual Carolina Capers will be held on February 26-27 at the National Guard Armory in Columbia. Area club callers will be calling Friday and Dick Jones will call afternoon and evening dances on Saturday. — *Bill Engle*

North Carolina

The 10th Annual Winter Wonderland Festival was held at the City Park in Shelby on Dec. 4-5 with Bob Rust and Vaughn Parrish calling; Dick and Pat Whaley on rounds.

Tennessee

Those who get their magazines in record time may note the Annual Night Owl Dance planned for December 31 at Madison Park Community Center in Nashville. Bill Burkepile and Mac Letson will be calling and Barnlofters Club is host. — *Ross Taggart*

The Chattanooga Choo Choo Festival chugged along in that town on October 9-10 last year. Bless its proponents for having chosen a patriotic theme.

— *John A. Hughes, Jr.*

Florida

A whole series of classes in squares and rounds (10-lesson courses for absolute beginners, reads the flyer) is available to Floridians. On Mondays they go at Sarasota Mobile Home Park; on Wednesdays at Country Club Estates in Venice; on Saturdays at Golf Lakes Estates in Bradenton and on Sundays at the Ag. Exhib. Auditorium in Sarasota. Bob Dawson is the teacher.

Georgia

Bob Bennett, caller for Swingin' Squares of Valdosta, has a new recording out on the Longhorn label called, Vaccination for the Blues (very clinical!).

— *Mary Frances Hightower*

New York

Still time to catch some square dancing at the Country Fair in the New York Coliseum, Manhattan. It began on December 26 and

ROUND THE WORLD of SQUARE DANCING

continues thru January 3. You can bring your own group or join another. It does offer a chance to show square dancing to the public. Contact is Harry Lazar, 6426 Alderton St., Rego Park, N.Y. 11374.

Penn-York Callers and Teachers Assn. has lined up the following dances in the New York-Pennsylvania area which they cover: Jan. 23, Jim Adams calling for Shufflin' Shoes, Binghamton, N.Y.; Feb. 13, Adams at Lewisburg, Pa.; Feb. 20, Adams (busy man) at York, Pa.; Mar. 7, Bob Page Workshop (place to be announced); Mar. 13, Carl Hanks at Shirts 'n' Skirts, Binghamton; Apt. 16, Adams at Littlestown, Pa.; May 2 Earl Johnston for Shufflin' Shoes at Sheraton Hotel in Binghamton; May 11, Dick Leger for Shirts 'n' Skirts.

New Jersey

During January and February guest callers at The Hayloft in Asbury Park will be Glenn Cooke on January 23; Earl Johnston on February 13.

— Sylvia Keleigh

Every summer the Northern New Jersey Square Dance Assn. runs six or seven dances that are geared to the needs of the new graduates. In addition it concerns itself with the beginners classes run by the various clubs, even has a vice president in charge of this phase. The association was also instrumental in getting Governor Cahill of New Jersey to proclaim September 6-12 Western Style

Square Dance Week. Over 30 square dance clubs belong to the association. — Bill Mills

A very handy and informative, pocket-size, orange-covered directory has been issued which lists officers and callers for the Federation of Delaware Valley Square Dancers, the Dance Leaders of Delaware Valley and the Delaware Valley Round Dance Teachers Association. It also lists clubs and the nights and places they dance. Of special note on the back page is a list of P.A. systems and a typewriter which may be rented from the Dancers Federation. There is even a 1970 and 1971 calendar on the back cover. A handy little gadget indeed.

— Harry Evans

Maine

Syndicated columnist Dorsey Connors is intrigued with square dancing to the degree that she devoted a whole column to it. Reporting on square dancing in Bath, she writes, "The natives here are especially gung ho about the intricate turns and complicated steps dictated by the caller... It's kind of a sly game between the caller and the dancers. A good caller, we were told, will present enough of a challenge through his directives, to keep the dancers alert and interested, but he will know how far and fast he can go. If he overplays his hand by calling too fast and with too complicated demands, he will confuse the dancers and they won't have a good time. Guess there's some kind of a moral lesson in there somewhere... Anyhoo, I'm convinced there should be a lot more square dancing in the world."

— Ginny Wilder

Here are the Flying Boots & Petticoats of Schellsburg, Pennsylvania, who are a charter club embracing the principles of the American Square Dance Society. A large percentage of the group has already joined the Society; more are planning to do so.



Arizona

Johnny LeClair and Dale Cassidy will call for the Blue Water Swingers on January 12 at the Lake Havasu High School in Lake Havasu City.
— *Paul Ames*

Texas

Visting square dancers are invited to come and dance with the Treestompers on 2nd and 4th Fridays at 923 E. Texas, Denison.

— *Freda McEntere*

New officers of the San Antonio Area Square Dance Assn. include Ken Horne, President; Glen Pittman, Vice-Pres.; Betty Martinez, Secy. and Bob Harbour, Treas.

Campers are notified that there will be camping available at the East Texas Square and Round Dance Assn. dance at the Community Center in Kilgore on January 31. A contact is Bob Brinck, 2435 Rodge Dr., Tyler, Texas 75701.

Howard Mason, Floyd Duncan and Johnny Mathis called for the Magic Valley Caravan in Brownsville on Nov. 13-15.

In San Antonio plans for the 9th Annual Texas State Federation Festival are moving along well, with nearly all committee appointments having been made. Those who attend this festival will be dancing "Across the Alley from the Alamo," we are told. There will be a Trail-In Dance on June 3, a Pre-Festival Dance on June 4, the "Really Big One" on June 5 and the Trail-Out Program on June 6, adding up to a lot of dancing. — *Bob Parker*

Larence and Nadine Thomasson of Wylie are presidents of the North Texas Camping Squares.

Indiana

The 7th Annual Spring Potawatomi Pow-Wow will be held at the Inn in Pokagon Park near Angola on March 12-14. Bill Peterson, Jerry Brecklen and the Coys comprise the staff. Write Peterson at 30230 Oakview, Livonia, Mich. 48154.

Illinois

The Gage Park Square Dance Club started its 25th continuous year of square dancing at the Gage Park Fieldhouse in Chicago on September 18. They dance 1st and 3rd Fridays. Former callers have been O. K. Rich, retired and living in Colorado; Pete Mazik, living in Memphis; Bruno Wiggins and the late John Golden of Mountain Home, Ark. The present caller, since 1962, is Marvin Labahn.

Ohio

Elida Silver Spurs, Lima Funtime Squares and Lima Callers Assn. got together for a Hallowe'en Party on October 31. Paul Meyer called for the November 13 "Black Cat Dance" sponsored by Lima Whirl-A-Ways.

The Lima Callers Assn. will sponsor a Valentine Ball on February 14.

Darlene Fair of Delphos is the new editor of the Lima area magazine, Square Hi-Lites, published by the Lima Callers Assn.

The new president of the Akron Area Square and Round Dance Federation is Budd Williams of Cuyahoga Falls.
— *Dot Fenn*

California

The Towne House Holiday on May 7-9 at the Towne House Hotel in Fresno will stress round dancing, with Willie and Vonnie Stotler; Charlie and Bettye Proctor on rounds and Arnie Kronenberger in there calling squares. Write Bill Stapp, 3000 La Via Way, Sacramento, Calif. 95825.

The Cow Counties Hoedown Association had an "Insurance Dance" on December 6. No explanation is given of the significance of this title, which might prove interesting. This association functions in the Riverside and San Bernardino Counties area.

Puerto Rico

The Double "R" Squares are searching for a professional caller for a forthcoming Island-wide Puerto Rican Square Dance Jamboree, to be held in late March or early April, 1971. They will pay air fare round trip from any East Coast international airport, plus the usual caller's fee. Additionally the caller will be provided with housing, food, etc. for the duration of his stay. Interested callers may send resumes and receive more information by writing to Double "R" Squares at Box 622, Naval Station, FPO, New York 09551.

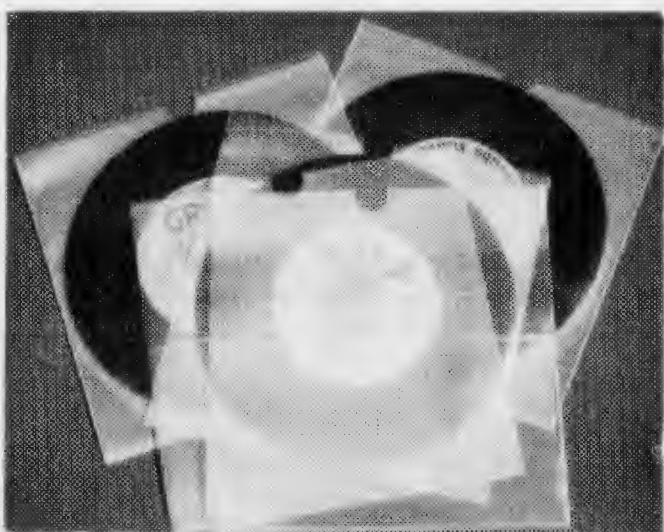
— *LCDR R. E. Alexander, DC, USN*

Washington

Square dance decals are a familiar sight in the State of Washington these days. The State Federation, using monies from the 18th National in Seattle, recently purchased and distributed thru the State's 11 area Councils 10,000 newly-designed Washington State square dancer decals.

Guam

The Tradewind Squares at Andersen Air
(Please turn to page 74)



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GR 16002 Star Spangled Banner/Dixie
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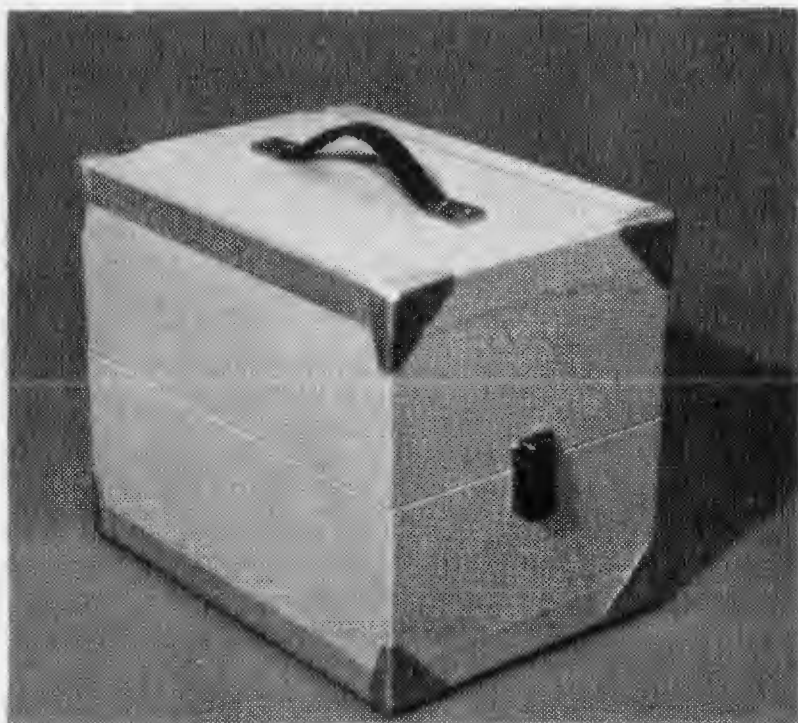
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TOP 25224 "ROCK ME BACK TO LITTLE ROCK" by Ed Fraidenburg

TOP 25225 "BILL BAILEY" by Bruce Welsh, New Orleans
new version of an old favorite

NOTE: TOP 25221 "Up In The Sky" is an experiment to determine how much callers rely on the called side of a record to guide their own calling. Music and vocal sequences are different, but similar, on the two sides of the record. HOWEVER, we goofed the cue sheet. It lists only the "called" (vocal) sequences of the dance. The "instrumental" sequences (for use by callers) are missing. We have corrected sheets available. Please let us hear from you.



GR 101 — RECORD AND MIKE CARRYING CASE . . . List Price \$29.00

Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



January, 1971

LET'S SAY THAT you're driving through Indiana and you stop over for the night in Indianapolis. You telephone around a bit and discover that the Swingin' Singles are dancing this evening. You're greeted at the door and introduced to the club caller, Jack Livingston. During the course of the evening your enjoyment comes both from the singing calls and his excellent patter call combinations. Here are some samples of the latter. You'll note that these are not necessarily original with Jack, although some actually were written by him. They are all dances, however, that have proved to be popular with guests and members of Jack's various clubs.

Heads right and left thru
Square thru four hands
Swing thru
Girls trade
Boys trade
Boys run
Wheel and deal
Right and left thru
Dive thru
Pass thru
Swing thru
Girls trade
Boys trade
Boys run
Wheel and deal
Left allemande

Four ladies chain three quarters
Heads star thru
Substitute
Centers star thru and
Square thru count four hands
Do sa do to a wave
Ends trade
Centers too
All eight double circulate
Ends in line trade
Swing thru
New ends trade
Swing thru
Spin the top
Spin it again
Walk straight ahead
Left allemande

Four ladies chain three quarters
Heads square thru
Swing thru
Boys run
Couples circulate
Boys circulate
Couples circulate
Boys circulate
Wheel and deal
Pass thru
Left allemande

Four ladies chain
Heads square thru
Swing thru
Boys run
Couples circulate
Boys circulate
Couples circulate
Boys circulate
Couples circulate
Couples trade
Couples circulate
Couples trade
Couples wheel and deal
Left allemande

Four ladies chain
Heads square thru
Star thru
Two ladies chain
Send them back dixie style to
An ocean wave
Girls circulate double
Boys trade double
Left allemande

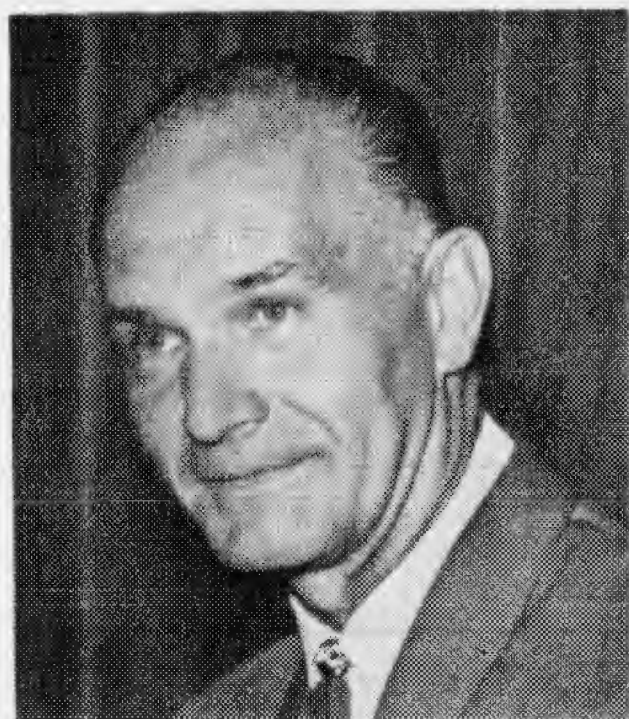
Head ladies chain
Head couples cross trail thru
Separate around one
Down the middle
Pass thru
Swing thru the outside two
Boys step to the middle
Do sa do
Swing thru rare back
Square thru three quarters round
Girls trade
Left allemande

Heads square thru
Spin chain thru
All eight circulate
Centers trade
Boys run
Wheel and deal
Star thru
Left allemande

One and three swing thru
 Box the gnat
 Right and left thru
 Half square thru
 Swing thru
 Boys trade
 Boys circulate
 Boys run
 Couples wheel and deal
 Left allemande

Side ladies chain
 Heads square thru
 Right and left thru
 Star thru
 Swing thru
 Turn thru
 Bend the line
 Swing thru
 Turn thru
 Bend the line
 Right and left thru
 Star thru
 Swing thru
 Turn thru
 Left allemande

JACK LIVINGSTON



The travelin' man from Indiana, as Jack is affectionately referred to, has called in 48 of the 50 states plus five provinces of Canada. During the time when he's not on one of his several calling tours each year, he has regular microphone chores at home in Speedway, Indiana, where he teaches two sizeable classes each year and manages to keep quite busy with the home program. A recording artist for Square Tunes, Jack writes many original dance figures and is always looking for new ways of providing enjoyable variety. You'll find Jack and his taw, Grace, at a number of annual square dance weekends and jubilees, and though he is just naturally a busy person, he is never too occupied to help new callers. His callers clinics have proved to be very successful over the years.

Heads square thru four hands
 Star thru
 Right and left thru
 Pass thru
 Bend the line
 Star thru
 Right and left thru
 Dive thru
 Pass thru
 Half square thru
 Bend the line
 Right and left thru
 Star thru
 Dive thru
 Pass thru
 Square thru
 Bend the line
 Star thru
 Left allemande

Head ladies chain
 Heads lead right
 Circle to a line
 Pass thru
 Bend the line
 Right and left thru
 Pass thru
 Wheel and deal
 Double pass thru
 First couple left
 Next couple right
 Pass thru on to the next
 Star thru
 Right and left thru
 Dive thru
 Pass thru
 Swing thru
 Boys run right
 Wheel and deal
 Circle four
 Heads break to a line
 Pass thru
 Bend the line
 Right and left thru
 Pass thru
 Wheel and deal
 Double pass thru
 First couple left
 Next couple right
 Pass thru on to the next
 Star thru
 Right and left thru
 Dive thru
 Frontier whirl
 Star thru
 Pass thru
 Bend the line
 Slide thru
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Heads right and left thru
Pass thru and
U turn back
Circle eight
Four men go forward and back
Do sa do to a wave
Spin the top
Pass thru
Left allemande

Side ladies chain
Heads right and left thru
Pass thru and
U turn back
Circle eight
All four girls forward and back
Do sa do to wave
Spin the top
Swing thru
Turn thru
Left allemande

One and two right and left thru
Head ladies chain
Rollaway half sashay
New number one go down the floor
Split number three
Line up four
Sides swing thru
Spin the top
Pass thru
Left allemande

One and two right and left thru
Head ladies chain across the way
Finish it off a half sashay
New number one go down the floor
Split number three
Line up four
Sides right and left thru
Same ladies chain
Spin the top and
Turn thru
Left allemande

Head ladies chain
All promenade
Side men put the lady in lead
Go single file
Everyone keep moving
Heads wheel to the middle
Spin the top
Turn thru
Left allemande

One and three cross trail thru
Go up the outside around two
All join hands and circle eight
Four girls go forward and back
Do sa do to a wave
Spin the top
Pass thru
Right and left thru
Who turns who
Dive thru
Pass thru
Left allemande

One and three square thru
Star thru and
Spin the top
Tag the line right
Couples circulate
Wheel and deal
Star thru and
Spin the top
Tag the line right
Couples circulate
Wheel and deal
Left allemande

THE TRADER

One and three cross trail thru
Go up the outside
Around just two
Join eight hands and circle left
All four men go forward and back
Do sa do
Spin the top
Ends trade
Centers too
Trade the wave and
Pass thru
Left allemande

RIGHT TAG IT IS

One and three square thru
Star thru and
Spin the top
Tag the line right
Couples circulate
Wheel and deal
Right and left thru
Dive thru
Pass thru
Left allemande

PROMENADER

Promenade and don't slow down
Side man put lady in the lead
Go single file
Heads wheel to the middle and
Spin the top
In the middle men run right
Wheel and deal
Pass thru
Left allemande

BARGE WITH MARGE

Head ladies chain to the right
Side couples half sashay
Heads pass thru and
Round one to a line
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Barge thru
Left allemande

ROUND DANCES

BE MY LOVE — Grenn 14139

Choreographers: Jack and Na Stapleton

Comment: Excellent waltz music and a smooth flowing, easy level routine with eight of the thirty two measures repeated.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

DANCE

1-4 OPEN Fwd Waltz; Pickup to CLOSED M facing LOD; (L) Waltz Turn; (L) Waltz Turn end M facing WALL in LOOSE-CLOSED;

5-8 Twinkle, 2, 3; Twinkle, 2, 3 end in BUTTERFLY; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3 end in OPEN;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;

17-20 Side, Behind, Side; Front, Side, Behind; Side, Draw, Close; Side, Draw, Close;

21-24 Waltz Away, 2, 3; (Wrap) In Place, 2, 3; Wheel R, 2, 3; (Unwrap) On Arnd, 2, 3 end facing WALL in OPEN FACING;

25-28 Roll LOD, 2, 3; Thru, Side, Close end in CLOSED; Balance Back twd COH;

Manuv, 2, 3 end M facing RLOD;

29-32 (R) Waltz Turn; (R) Waltz Turn end M facing WALL; (Twirl) Side, Behind, Side; Thru, Side, Close end in OPEN;

SEQUENCE. Dance goes thru twice end in BUTTERFLY for Ending.

Ending:

1-2 Side, —, Close; Apart, Point, —.

NOW — Grenn 14139

Choreographers: Bill and Myrt Kimberling

Comment: A smooth recording of the old standard tune "Any Time." The two-step routine is not difficult and eight of the thirty two measures are repeats.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Togther to CLOSED, —, Touch, —;

DANCE

1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Fwd, —; $\frac{1}{4}$ R Turn, —, Side, CLOSE;

5-8 Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Walk, —, 2 to CLOSED, —; Turn Two-Step; Turn Two-Step end in CLOSED M facing LOD;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end in LOOSE-CLOSED M facing WALL;

17-20 Rock Side, Recov, Turn end in BANJO M facing LOD, —; Fwd, Lock, Fwd, Turn face partner and WALL; Side, Close, Cross end in SIDECAR, —; Side, Close, Cross/Turn end in CLOSED M facing WALL, —;

21-24 Side, Close, Fwd, —; Side, Close, Back, —; Dip Back, —, Recov, —; Pivot, —, 2 end in CLOSED M facing LOD, —;

25-28 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Close, Back, Close; Walk Fwd, —, $\frac{1}{4}$ R Turn end facing WALL in CLOSED, —;

29-32 Turn Two Step; Turn Two-Step; (Twirl) Walk Fwd, —, 2, —to SEMI-CLOSED; Walk Fwd, —, Pickup to CLOSED, —;

SEQUENCE: Dance goes thru twice except on last pickup turn to face WALL for Tag.

Tag: Side, Close, Apart, Ack.

FLIPPO'S "HONEY" MIXER — Blue Star 1877

Choreographer: Marshall Flippo

Comment: A six times thru sixteen measure two-step mixer. It is easy and interesting.

INTRODUCTION

1-4 OPEN Wait; Wait; Circle Away, 2, 3, Brush; Together, 2, 3, Brush;

DANCE

1-4 Step, Close, Step, Brush; Step, Close, Step, Touch: (Apart) Side, Behind, Side, Touch; (Together) Side, Behind, Side, Face/Touch M facing WALL in BUTTERFLY;

5-8 Side, Touch, Side, Touch; Side, Close, Side, Touch; Side, Touch, Side, Touch; Side, Close, Side, Touch;

9-12 (Under, 2, 3 Brush end facing LOD in LEFT OPEN) In Place, 2, 3, Brush; Fwd, 2, 3, Face; (Under, 2, 3, Brush end facing LOD) In Place, 2, 3, Brush end OPEN; Fwd, 2, 3, Touch end in R HAND STAR;

13-16 Star Arnd, 2, 3, Brush; On Arnd, 2, 3, Turn to L HAND STAR; Star Arnd, 2, 3, Brush; (Arnd, 2, Fwd, 2 end OPEN) Arnd, 2, 3, Touch end facing LOD;

SEQUENCE: Dance goes thru six times plus Ending.

Ending:

1-2 With the seventh partner in OPEN Step, Close, Step, Brush; Fwd, Face, Step Apart, Point.

CECILIA — Blue Star 1877

Choreographers: Joe and Ann Roehling

Comment: An easy thirty two measure two-step routine with most of it in Varsouvianna position. Footwork is identical and half the dance is made up of repeated sections. Dance goes thru three times.

INTRODUCTION

1-4 VARSOUVIANNA Wait; Wait; Bal Fwd, —, Touch, —; Bal Back, —, Touch, —;

DANCE

1-4 Step, —, Brush, —; Step, —, Brush, —; Side, Behind, Side, Swing; Side, Behind, Side, Swing;

(Please turn to page 43)



JUNE 24 - 25 - 26, 1971

20th NATIONAL SQUARE DANCE CONVENTION[®]

BOX 2071 - NEW ORLEANS, LA. 70116

WHAT A COMBINATION! The sights, sounds, and sensations of New Orleans plus square dancing. Your hosts, Jim and Marye Jane Joly who are General Chairmen, and all the area dancers are pleased to extend a cordial invitation to **all square dancers** to come and join them at the 20th National Square Dance Convention.

This is your opportunity to learn first-hand about true Southern hospitality as you meet and dance with old friends and new.

The Place: The Rivergate, New Orleans, Louisiana

The Dates: June 24, 25, 26, 1971

Just fill out both portions of the form, clip out on the dotted line, and return to:

**ADVANCE REGISTRATION DIRECTOR
P. O. BOX 73448
METAIRIE, LOUISIANA 70003**

ADVANCE REGISTRATION APPLICATION

PLEASE TYPE OR PRINT CLEARLY. USE NAMES YOU WISH ON YOUR BADGES.

Last Name _____

Address _____

City _____ State _____ Zip _____

Advance registration fees per delegate are: \$2.00 for 1 day, \$3.75 for 2 days, \$5.25 for 3 days (twenty-five cents per day higher at the convention).

Make checks or money orders payable to:
20th NATIONAL SQUARE DANCE CONVENTION

June 1, 1971 is the deadline for refunds.
No confirmations by mail after June 1, 1971

PLEASE NOTE

**YOU MUST COMPLETE AND MAIL
YOUR HOUSING REQUEST WITH THIS
APPLICATION**



Check X for days attending
Thurs. ☐ Fri. ☐ Sat. ☐

His First Name _____

Her First Name _____

Child's Name _____

Child's Name _____

Child's Name _____

Souvenir Programs @ \$1.00 each

Make total remittance for this

amount only.....

Fee

\$ _____

\$ _____

\$ _____

\$ _____

\$ _____

\$ _____

\$ _____

\$ _____

FOR PROGRAMMING PURPOSES

MARCH 1, 1971 DEADLINE FOR PROGRAMMING IN SOUVENIR PROGRAM

I WILL BE AVAILABLE FOR PROGRAMMING THURS. _____ FRI. _____ SAT. _____

Please consider me for Programming as a SQUARE DANCE CALLER ☐ ROUND DANCE LEADER ☐
CONTRA DANCE LEADER ☐ PANELIST ☐ EXHIBITION ☐ OTHER ☐

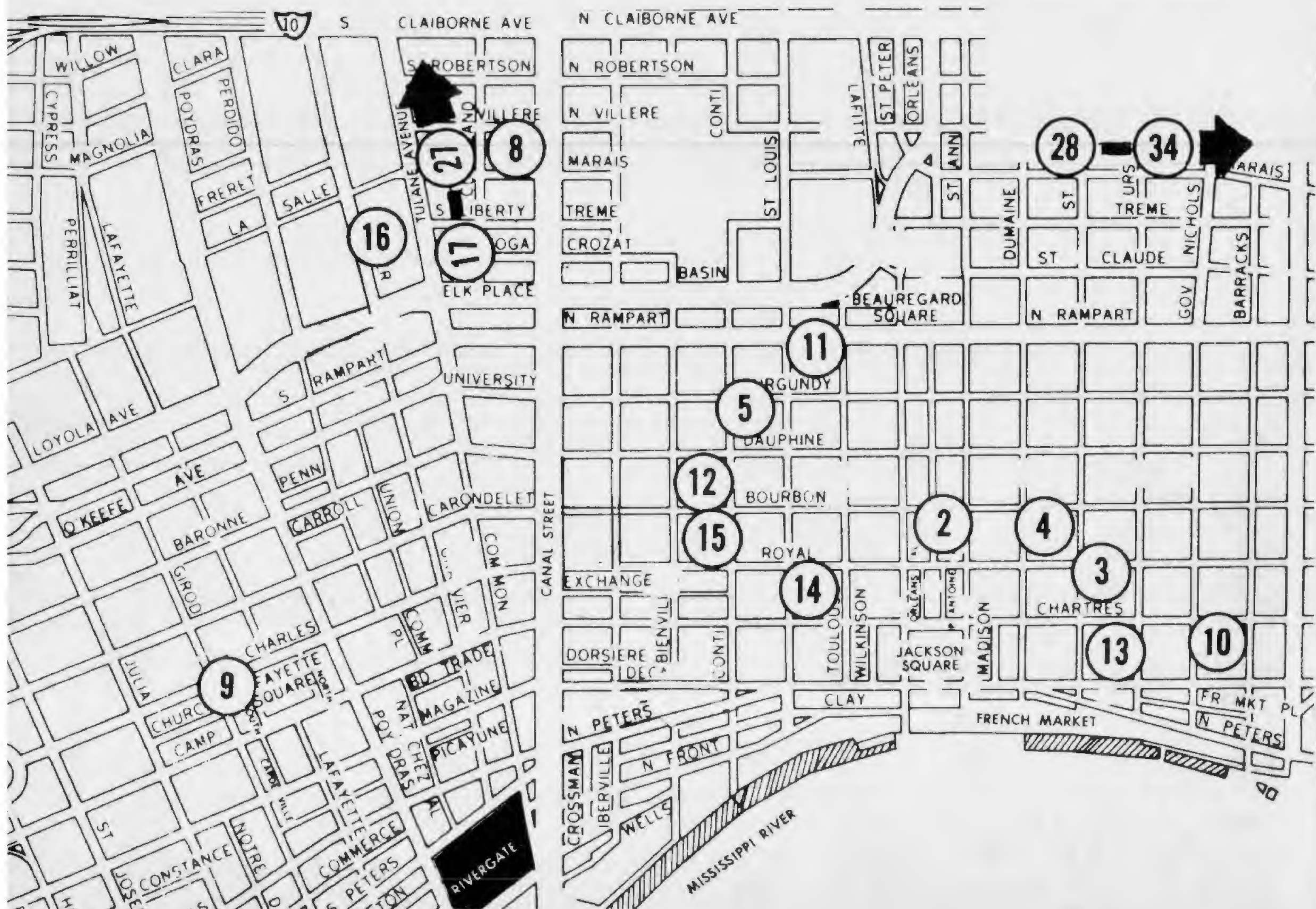
I am an Adult ☐ Youth ☐ Male ☐ Female ☐

The following are hotels in New Orleans at which reservations are available. Please refer to map for location. Rates listed as of April 1, 1970

DOWNTOWN AND FRENCH QUARTER

(WITHIN A FEW MINUTES WALK OF CONVENTION)

No.	Hotel	Single	Double	Twin	Suite
2.	Bourbon Orleans	\$18-22	\$23	\$28	\$45
3.	Chateau	\$15-20	\$17-22	\$19-22	\$25
4.	Corn Stalk Guest House	\$12	\$14	\$16	\$25-30
5.	Dauphine Orleans	\$23-25	\$25	\$25-27	—
8.	Jung, Convention HQ	\$17-19	\$20-25	\$20-26	—
9.	Lafayette	\$10	\$13	\$15	—
10.	LeRichelieu	\$15-18	\$19	\$22	\$25-60
11.	Marie Antoinette	\$20	\$25	\$30	—
12.	Prince Conti	\$16	\$22-32	\$22-32	—
13.	Provincial	\$16-18	\$18-20	\$20-25	\$58 & Up
14.	Royal Orleans	\$20-36	\$33-36	\$30-45	\$95
15.	Royal Sonesta	\$21-29	\$27-39	\$27-39	\$85-125
16.	Warwick	\$15	\$20	\$18	\$35



TEN MINUTES AWAY (WITHIN 2-3 MILES OF CONVENTION FACILITIES)

No.	Hotel	Single	Double	Twin	Suite
17.	Best Western Patio	\$12-12	\$14-16	\$16-18	\$26 & Up
18.	Carib	\$12-14	\$16	\$20	—
19.	Conchetta	—	\$13-15	\$19	\$32
20.	DeVille	\$13-14	\$17-18	\$19-20	\$24-35
21.	Fontainbleau	\$15-19	\$19-27	\$19-27	\$44-50
22.	Pontchartrain	\$16-22	\$16-18	—	\$40-70
23.	Quality Courts Capri	\$13-16	\$16-18	\$16-18	\$24
24.	Ramada Inn (Tulane Ave.)	\$14	\$17	\$22	—
25.	Tamanaca	\$13-15	\$14-20	\$18-22	—
26.	Thunderbird	\$12-16	\$17-18	\$18	—
27.	Town & Country	\$9-11	\$14	—	—

FIFTEEN MINUTES (LOCATED IN NEW ORLEANS EAST ALONG CHEF MENTEUR HWY.)

28.	Bel Air	\$12	\$14	\$16	—
29.	Howard Johnson, East	\$12	\$15	\$19	—
30.	Park Plaza	\$9-10	\$10-14	\$14-16	—
31.	Prout's	—	\$13	—	—
32.	Ramada Inn	\$10	\$14	\$17	—
33.	Rustic Lodge	\$11	\$11	\$14	—
34.	Sands	\$12	\$14	\$14	—

HOTEL AND MOTEL RESERVATIONS

Indicate your preference for accommodations now. Hotels and Motels will make reservations through our Housing Director only. Please refer to the reverse side for hotel names, rates, and locations. Indicate four choices. Your selections will be honored if possible, otherwise, comparable accommodations will be arranged.

1st Choice _____

2nd Choice _____

3rd Choice _____

4th Choice _____

ROOM RATE DESIRED _____

To _____

Type of accommodation desired:

___ Room(s) with full size bed for one person (Single) ___ Suite(s) with one bedroom, ___ with two bedroom

___ Room(s) with twin beds for two persons (Twin) Dormitory Space for _____

CONFIRMED HOUSING THROUGH JUNE 1, 1971 ONLY

WILL ARRIVE _____ AM/PM

Wed. 23 Thurs. 24 Fri. 25 Sat. 26 Hour

WILL DEPART, _____ at _____ AM/PM Transportation by _____

Date Hour

Indicate if you wish space reserved for Camper ___ (Self Contained) ___ Trailer ___ Tent

Space for Wed. ___ Thurs. ___ Fri. ___ Sat. ___ (Other)

PLEASE DO NOT SEND A HOUSING DEPOSIT WITH THIS APPLICATION. RESERVATIONS MADE ON A FIRST COME FIRST SERVE BASIS. NO MINIMUM RATES CAN BE GUARANTEED.

CONFIRM HOUSING RESERVATION TO:

Your Name _____ Street Address _____

Names of Children _____ Ages _____

City _____ State _____ Zip _____

Come Dance with us in New Orleans

the city of FUN in '71!

ENTHUSIASM IS HIGH IN NEW ORLEANS these days. The reason? What else but the 20th National Square Dance Convention slated for this coming summer. Registrations are coming in at a record rate and all square dancers are urged to send in their registration forms as early as possible to insure their participation in what promises to be one of the truly "great" ones.

Dancing for everyone is the goal. In addition to programmed squares and challenge dancing, each night a Grand March, portraying the historical heritage of New Orleans, is planned. Workshops will be conducted by some of the country's foremost instructors, bringing you the latest in square dance figures. And, for variety and contrast, there will be a good representation of contra sessions.

Round dancing is scheduled at the Jung Hotel, Convention headquarters. On the agenda are workshops, impromptu rounds, programmed dancing, after parties, and round dance trail end dances. Fourteen meeting and workshop rooms will be available.

On the subject of facilities, each of the Rivergate's many meeting rooms are separated from the others by four walls and all meetings rooms are air conditioned. This will help to assure the best possible surroundings for the serious topics to be considered.

Something for Everyone

Nor have the young dancers been forgotten. Sock hops, beach parties, riverboat cruise with dancing, and a special hospitality room — these are just some of the activities planned for the teenagers.

A number of topics will be under discussion at the many panel and clinic meetings. These include subjects for callers, dancers, and leaders in all phases of square and round dancing.

For the ladies — fashion shows, sewing topics and hints, new fashions, new dress-

making ideas with professional instructions, and the latest in fashions and accessories available from the many exhibitors are all part of the program.

Exhibitions

Exhibition groups are already hard at work planning and perfecting their routines. Taking part in all of this will be folk dance groups, round dancers, youth and young-at-heart groups.

And to top it all will be special after parties, trail end dances, and many "extra special surprises" to be announced in SQUARE DANCING in the coming months.

Added Vacation Attractions

New Orleans has many special attractions to offer and a visit to the landmarks of history is a must. Guided tours will be available including trips to Jackson Square, the French Quarter, riverboat cruises where you may see the Bayous and shrimp boats. Plantation tours featuring views of picturesque Ante-Bellum homes will also be offered. Golf courses, museums, beaches, Audubon Park, and famous courtyards are all waiting your visit.

Your Accommodations

The housing committee has announced that there are over 9,000 hotel rooms available, all within 15 minutes of Rivergate Convention Center. 150 deluxe trailer accommodations, plus 2 State Parks within 25 miles offer complete accommodations for Campers.

Dancers are reminded that they must register for the Convention **before** they are housed — so obviously those registering earliest will have the best choice of accommodations.

In the midst of winter with its cold winds and falling snow it may seem that June and Convention time is far in the future, but in our age of jet planes and space vehicles it's just around the corner. So don't be left out — get your registration application (both sections) in now to be sure that you won't miss out on all of the wonderful things planned for the 20th National Square Dance Convention in the City of Fun in '71. Fill out the forms on the preceding pages and send them in as your key to pleasure come next June.

If you need additional pre-registration forms simply send your request to the Advance Registration Director and copies will be sent to you.

(**CECILIA**, continued from page 38)

- 5-8 Step, —, Brush, —; Step, —, Brush, —; Side, Behind, Side, Swing; (Side, Behind, Side, 1/2 R Turn end in R HAND STAR) Side, Behind, Side, Touch;
- 9-12 Star Arnd Two-Step; On Arnd Two-Step; Star Arnd Two-Step; On Arnd Two-Step end in L HAND STAR;
- 13-16 Star Arnd Two-Step; On Arnd Two-Step; Star Arnd Two-Step; On Arnd Two-Step end in VARSOUVIANNA facing LOD;
- 17-20 Point, —, Point, —; Behind, Side, Fwd, —; Point, —, Point, —; Behind, Side, Fwd, —;
- 21-24 Walk, —, 2, —; 3, —, 4, —; Fwd Two-Step; Fwd Two-Step;
- 25-28 Repeat action meas 17-20;
- 29-32 Repeat action meas 21-24;

SEQUENCE: Dance goes thru three times. Last time thru last measure replace with twirl and bow.

ROCKABYE — MacGregor 5014

Choreographers: Joe and Opal Cohen

Comment: Music that is quite danceable and an interesting thirty two measure two-step routine that is not difficult but is probably not for the novice dancer. No sections are repeated.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;

PART A

- 1-4 Fwd, —, 1/4 R Turn end M facing WALL, —; Side, Close, Point to face LOD in SEMI-CLOSED; —; Step Back, —, Point Back, —; Fwd Two-Step;
- 5-8 Fwd to OPEN, —, Swing Fwd, —; (L Spin end CLOSED) Back, Turn face WALL, In Place, —, Side, Close, Cross end SIDECAR, —; Side, Close, Cross end BANJO, —;
- 9-12 Fwd, Lock, Fwd, —; Manuv to face RLOD in CLOSED, —, Side, Close; (Spin Turn) Pivot, —, 2 face WALL, —; Recov, —, Step Back, —;
- 13-16 Side, Close, Side, —; Side, Close, Cross end M facing LOD in BANJO, — to CLOSED; Turn Two-Step; Turn Two-Step end M facing LOD;
- 17-20 Side, Close, Cross, —; Back, 1/2 L Turn end facing RLOD and BANJO, Cross, —; Fwd, Lock, 1/4 R Turn face COH, Touch; Side, Close, Thru to RLOD and SEMI-CLOSED, —;
- 21-24 Fwd, Close, Back, —; Back, Close, Fwd, —; Apart, —, Swing, —; Roll Across (M XIB), 2, 3 end M facing WALL and BUTTERFLY, —;
- 25-28 Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Close, Side, —; Thru to RLOD (releasing hands), —, Turn

Away & Arnd to end M facing WALL in CLOSED

- 29-32 Turn Two-Step; Turn Two-Step; (Twirl) Fwd, —, 2, — to SEMI-CLOSED; Pickup to CLOSED;

SEQUENCE: Dance goes thru twice. Second time thru do not pick up remain in SEMI-CLOSED facing LOD. Hold two drum beats apart and ACK.

LAZY POLKA — Belco 241

Choreographers: Art and Evelyn Johnson

Comment: Lively music and a very easy two-step with a polka flavor. Although no parts are repeated the routine is only eighteen measures long and not difficult to remember. A fun routine.

INTRODUCTION

- 1-2 FACING Wait; Up on toes, Down in place, Stamp/Stamp, Stamp end BUTTERFLY M facing WALL;

PART A

- 1-4 Side, Behind, Step/Step, Step end Bk to Bk; Side, Behind, Step/Step, Step; Walk Away, 2, Step/Close, Turn (end facing partner); Together, 2, Step/Close, Step;
- 5-8 Roll LOD, 2, Face/Step, Step; Roll RLOD, 2, Face/Step, Step; Back Away, 2, Step/Step, Step; Together, 2, Step/Step, Step end CLOSED;
- 9-10 Turn Two-Step, Turn Two-Step; Turn Two-Step, Turn Two-Step end facing WALL in BUTTERFLY, ;

PART B

- 11-14 Heel, Toe, Side/Close, Stamp; Heel, Toe, Side/Close, Stamp; Heel, Toe, Side/Close, Stamp; Heel, Toe, Side/Close, Stamp;
- 15-16 (Twirl 2) Side, Behind, Step/Step, Stamp; (Twirl 2) Side, Behind, Step/Step, Stamp end in CLOSED;
- 17-18 Turn Two-Step, , Turn Two-Step, ; Two-Step, , Turn Two-Step, ;
- SEQUENCE: A — B — A — B and Tag.
Tag: (Twirl 2) Walk Fwd, 2, 3, 4 to HALF-OPEN.

THE LOVERS SONG — Belco 241

Choreographers: C. O. and Chris Guest

Comment: A very easy two-step routine to good danceable music. Half of the dance is made up of repeated sections.

INTRODUCTIONS

- 1-4 OPEN Wait; Wait; Apart, —, Touch, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Dip, —, Recov, — end in CLOSED;
- 5-8 Turn Two-Step; Turn Two-Step end M facing WALL; Side, Close, Side, Close; Side, —, Close, — end in SEMI-CLOSED;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end

in CLOSED M facing WALL:

PART B

- 17-20 Side, Close, Fwd, —; Side, Close, Back,
—; Side, Close, Cross to SIDECAR,
—; Side, Close, Cross to BANJO, —;
21-24 Wheel, 2, 3, —; 4, 5, 6 end M facing
WALL in CLOSED, —; Side, Behind,
Side, Front end in SEMI-CLOSED;
Walk Fwd, —, 2 to CLOSED M
facing WALL, —;
25-28 Repeat action meas 17-20:
29-32 Repeat action meas 21-24 except to
end in SEMI-CLOSED facing LOD:
SEQUENCE: A — B — A — B and Ending.
Ending:
1-4 Fwd Two-Step; Fwd Two-Step; Cut,
Back, Cut, Back; Rock Apart, —,
Recov, —.

THIS IS IT

By Ken Collins, Westlake Village, California

Head ladies chain
Heads star thru pass thru
Circle to a line
Fours go up and back
Pass thru wheel and deal
Double pass thru centers in
Cast off three quarters
Pass thru wheel and deal
Centers pass thru
Do sa do to ocean wave
All eight circulate
Slide thru couples circulate
Wheel and deal
Do sa do to ocean wave
Swing thru spin the top (double)
Ends circulate (double)
Men run
Bend the line cross trail
Left allemande

ARKIE WHEEL AND DEAL # 1

By Hayes Herschler, Colmar, Pennsylvania

One and three cross trail thru
Go around two and
Hook on the ends make lines of four
Pass thru bend the line
Pass thru wheel and deal
Girls turn thru
Circle four
Head ladies break to a line
Pass thru wheel and deal
Men turn thru circle up four
Side gents break to a line
Pass thru wheel and deal
Girls turn thru circle up four
Side ladies break to a line
Pass thru wheel and deal
Men turn thru circle up four
Head gents break to a line
Pass thru wheel and deal
Girls turn thru
Allemande left

The dance at the right "Spin Star Thru" is also from the collection submitted by our Feature Caller, Jack Livingston.

HOWDY DO

By Karl Heinrich Fischle
Hannover, West Germany

Head couples right and left thru
Pass thru separate walk around one
Everybody forward and back
Pass thru wheel and deal
Double pass thru
Ladies to the left gents to the right
Pass thru U turn back
Pass thru wheel and deal
Here we are for a right hand star
Come back by the left
Pick up your partner for a star promenade
Back out with a full turn
Four ladies chain
Allemande left and allemande thar
Back up in a right hand star
Shoot that star go
Right and left grand

SINGING CALL *

A WORLD OF OUR OWN

By Mort Simpson, Sierra Madre, California
Record: MacGregor # 2080, Flip Instrumental
with Mort Simpson

OPENER, MIDDLE BREAK, ENDING

Well join your hands and
Circle to the left around you go
Allemande left your corner
Come back with a do sa do
All four men star by the left
Go once around the world
Turn thru left allemande and
Weave around the girls
Close the door light the light
We're staying home tonight
Do sa do and promenade that lady home
Let them all fade away
Just leave us alone and
We'll live in a world of our own

FIGURE:

Well now the heads go up and back
Square thru you do
Go four hands round
Swing thru with the outside two
Spin the top there for me
And when you're free
The boys trade the girls trade
And then slide thru
Do a right and left thru
And turn the girl eight chain five
Count five hands around and
Then pull her by
Do an allemande left this maid
Come back and promenade
And we'll live in a world of our own

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

SPIN STAR THRU

Heads spin the top and
Star thru
Separate and go around one
Into the middle
Spin the top and
Star thru
Right and left thru
Star thru
Spin the top and
Star thru
Wheel and deal
Centers pass thru
Right and left thru
Star thru
Spin the top
Boys run right
Wheel and deal
Dive thru
Swing thru and
Box the gnat
Right and left thru
Spin the top and
Star thru
Left allemande

SPIN CHAIN THRU # 1

By Esther Bothwell, Surrey, B.C., Canada

Four ladies chain
Sides right and left thru
Heads half sashay
Square thru while you're that way
Do sa do to ocean wave
Spin chain thru
Go right and left grand

RE-ROUTE

By Bill Armstrong, Los Angeles, California

Heads promenade half
Down the middle right and left thru
Lead right circle four
Head men break to line of four
Go up and back star thru
Square thru all four hands
When you're thru bend the line
Cross trail thru
Allemande left

SINGING CALL*

VACCINATION FOR THE BLUES

By Bob Bennett, Valdosta, Georgia

Record: Longhorn # 185, Flip Instrumental
with Bob Bennett

OPENER, MIDDLE BREAK, ENDING

Join hands circle left today
She wrote and said
She was coming back to stay
Left allemande your corner
Your partner box the gnat
Girls star by the left
Go once around the track
Home you go do sa do

Turn to the corner man left allemande
And promenade the ring
She knew that I'd believe her
Even though it isn't thru
I need a vaccination
A shot for the blues

FIGURE:

Head ladies chain straight across you go
Head two go right and left thru
Turn a little girl you know
Same two do sa do go full turn and then
Now spin the top and don't stop
Turn thru and then
Left allemande your corner
Your own a do sa do
Go back and swing your corner
Then promenade you know
If you get so lonely you could
Cry cry cry (or die die die)
You need a vaccination
A shot for the blues

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

SINGING CALL*

THE GREATEST

By Larry Jack, Brea, California

Record: Windsor # 4955, Flip Instrumental
with Larry Jack

OPENER, MIDDLE BREAK, ENDING

Well heads promenade now
Sides pass thru
Fall in behind that head two and
Promenade you do
Gents a left hand star while
The girls back track one time
Then turn thru left allemande and
Weave around that ring
Yes you're the number one
Dancers in the country
Hey you do sa do and promenade
You're the greatest
Square dancers in the country
And you'll always be
Number one with me

FIGURE:

Hey four ladies chain
Go straight across that ring
One and three star thru
You California twirl
Go right and left thru the outside two
Then dive thru
You'll all double pass thru and
Cloverleaf you do
Well then you
Square thru three quarters
Then you swing
Swing this corner and promenade
You're the greatest
Square dancers in the country
And you'll always be
Number one with me

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

Bill Barton, Cornish Flats, New Hampshire says the following four dances are "Variations on a Theme."

THUNDER AND LIGHTNING BREAK (17)

Head ladies chain to the right
New head ladies chain to the left
All four ladies lead to the left
Left allemande

NO WHEEL AND BREAK

Sides right and left thru
Four ladies chain
Heads promenade three quarters
Sides right and left thru
Everybody double pass thru
First couple left next go right
Pass thru bend the line
Right and left thru
Two ladies chain
Star thru dive thru
Star thru and back away
Sides promenade three quarters
Heads right and left thru
Everybody double pass thru
First couple right next go left
Pass thru bend the line
Right and left thru
Two ladies chain star thru
Left allemande

NO DOUBLE PASS THRU (47)

Heads promenade three quarters
Sides right and left thru
Everybody Frontier whirl
First couple right next go left
Pass thru bend the line
Forward and back
Two ladies chain
Star thru dive thru
Star thru and back away
Sides promenade three quarters
Heads right and left thru
Everybody Frontier whirl
First couple right next go left
Pass thru bend the line
Forward and back
Two ladies chain star thru
Left allemande

CROSSED WHEEL VARIATION

Heads promenade half
Four ladies chain
Sides lead to the right
Circle to a line
Pass thru wheel and deal
Face your partner
Pass thru wheel and deal
Men square thru count four hands
Then step forward
Girls cross trail thru to
End of the line
Wheel and deal
Left allemande

GET GOING

By Harry Borger, Hanover, Pennsylvania
Heads to the middle and backaway
Rollaway with a half sashay
Square thru while you are that way
Slide thru
Center pair square thru three quarters
Centers in cast off three quarters
Star thru dive thru substitute
Square thru three quarters
Left allemande

ENDS TRADE

By Ed Fraidenburg, Midland, Michigan
Heads lead right and circle four
Heads break and line up four
Do sa do make an ocean wave
The ends trade swing thru
Pass thru wheel and deal
Then double pass thru
First couple left the next go right
Do sa do the first in sight
Make ocean waves and the ends trade
Swing thru and pass thru
Frontier whirl cross trail
Left allemande

SINGING CALL*

GOOD DEAL LUCILLE

By Deuce Williams, Dearborn Heights, Mich.
Record: Top # 25218, Flip Instrumental
with Deuce Williams
OPENER, MIDDLE BREAK, ENDING
Join your hands circle left tonight
Allemande left come back
Turn your partner right (full turn)
Men star left go walkin' round the land
Get back home box the gnat
Do a wrong way grand
Wrong way round a right and left grand
Till you meet your maid (pull by)
Left allemande come back and promenade
You got class you're gonna pass
You got appeal
Oh ho good deal Lucille
FIGURE:
One and three promenade halfway in time
Lead to the right
Circle four and make a line
Forward up to the middle
Come on back and then
Right and left thru
Turn the girls and pass thru
Tag the line face in and
When you do (box the gnat)
Cross trail thru
Swing your corner promenade
When I'm with you I can't be blue
That's how I feel
Oh ho good deal Lucille
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

SQUARE DANCE SPECIALTIES by

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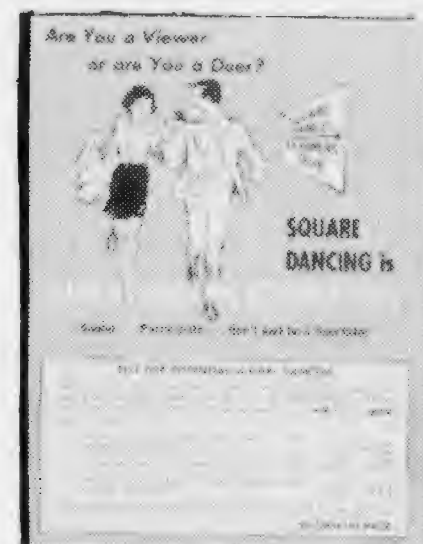
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CALLER of the MONTH



Dick Carson
St. James/Assiniboia, Man., Canada

DICK CARSON HAS LONG been involved with both facets of the square dancing activity — the organizing and the calling and dancing. He started organizing with Bourkevale Square Dance Club in 1949 and has called at their Jamborees for over 20 years. He was the club's first president and has been active on its executive board ever since. Getting people interested in square dancing is of prime importance to him.

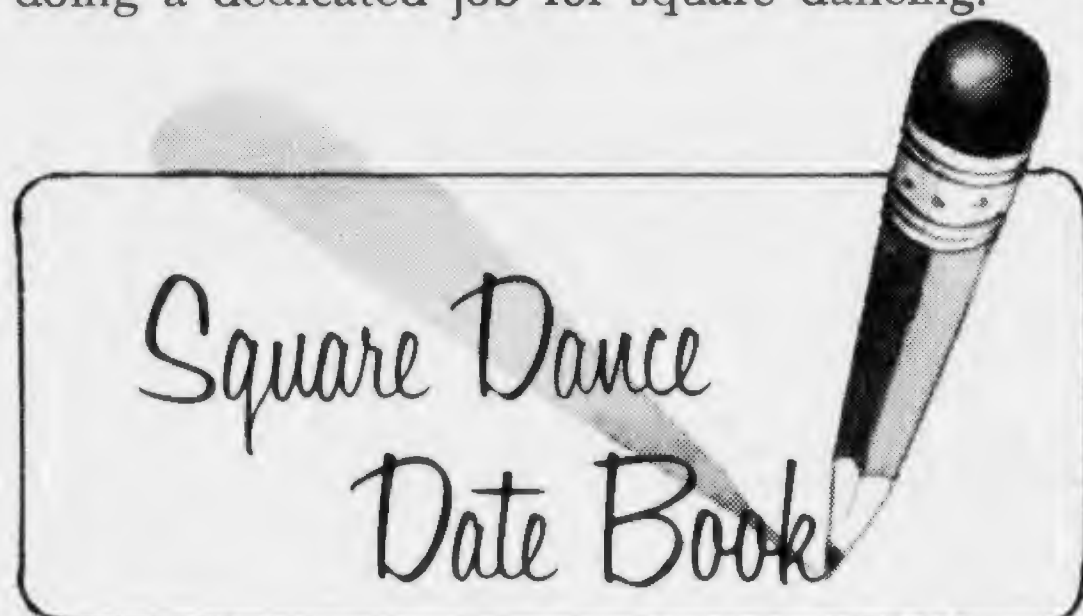
He instructed new dancers for the Federation School Division Classes, Red River Reelers and Winakwa Paws & Taws. He is now instructing and calling for the Airway Reelers, St. Norbert Swinging Saints and has his own round dance club, the Meri-Mixers. He also participates in part of the instruction for the Roundelay Round Dance Club.

As if this didn't keep him busy enough, Dick was on the Square Dance Federation of Manitoba Eastern Division Executive for years, starting as Special Events Chairman. He spent six years on a workshop committee, two years as Chairman. He was Vice President for two years; President for two years. He has been a member of the Callers Association since its inception, presently in charge of workshop figures; is a charter member of the Round Dance Teachers Council and its past Chairman.

His friends tell us that Dick has the patience of Job, loves dancing, especially loves teaching new dancers. Many clubs, dancers and executives have called upon Dick and his wife Gladys for innumerable ideas and the Carsons have given many suggestions to promote and improve square dancing. No request is too small to receive their attention.

Dick and Gladys have passed many a mile-

stone in keeping dancers in the Manitoba area happy and enjoying their favorite hobby. Dick is a prime example of a local caller who is doing a dedicated job for square dancing.



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 Jan. 3—Day of Rounds, Holiday Park Recr. Bldg., Ft. Lauderdale, Fla.
 Jan. 8—Orlando Rec Dept Big Dance, Munic. Audit., Orlando, Florida
 Jan. 8—Pre-Convention Dance, Convention Hall, Alexandria, La.
 Jan. 9—2nd Ann. Louisiana S/D Assn. Festival, Rapides Parish Colis., Alexandria, La.
 Jan. 15-16—Snowball Festival, St. Anthony Hospital Annex, 14th & Walnut, Hays, Kans.
 Jan. 15-17, 1971—23rd Ann. Southern Ariz. S/ & R/D Festival, Canyon del Oro H.S., Tucson, Ariz.
 Jan. 29-30—20th Ann. Fest. Callers Assn. of Greater Kansas City, National Guard Armory, Kansas City, Kans.
 Jan. 30—Special Assn. Dance, South Jr. Hi Gym, Rapid City, S. Dak.
 Feb. 5-7—7th Aloha State S/D Convention, Intl. Ctr. Exhib. Hall, Honolulu, Hawaii
 Feb. 6—Death Valley Dance, Furnace Creek, Calif.
 Feb. 6—7th Ann. Virginia Jamboree, Skating Rink, Purcellville, Va.
 Feb. 12-14—14th Ann. Valley Associated Squar-Rama, Fresno, Calif.
 Feb. 14—Lima Callers Assn. Valentine Ball, Lima, Ohio
 Feb. 14—11th Annual Twirlerama, Guilderland Center, N.Y.
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(LETTERS, continued from page 3)

club at the University of Canterbury and this year it had 9 squares (New). We have kept the club for Varsity students only until the last three evenings this year when, by special invite, the "oldies" were asked to join in. Our oldies, both male and female, really dressed up in their best square dance attire and stole the show. The students, 17 to 29, and in particular the girls, raved about the dresses and want patterns. The same holds true for other younger groups.

We can only say that at least you can tell the boys from the girls at a square dance. Let's keep it that way.

Art Shepherd

Christchurch, New Zealand

Dear Editor:

We are currently conducting a class of about 3 $\frac{1}{2}$ squares. I find the material from SQUARE DANCING invaluable in teaching and calling. Your Handbooks have also been a wonderful guide. The record review is my sole help in selecting records. So you see we

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are depending a lot on your magazine. The people here are enthusiastic and with such guidance and help we hope to further square dancing in Berlin. Some of the books above I will give to the German clubs to assist them.

We cordially invite any dancers visiting in Berlin to drop in and visit with us and earn the "Behind the Iron Curtain" badge.

Paul and Amanda Greer
Berlin, Germany

Dear Editor:

...To publish in your magazine that the

Ladies Chain and Right and Left Thru takes six steps, without any explanation, means that new, unthinking callers might use this and, since it breaks a phrase, are very apt to cut off two more beats. The number of steps for each basic should not be a theory. Callers should get out and dance once in a while and count the number of steps themselves...

If you had danced in Louisville I think you would have found out what I am talking about. You said in watching the dancers you were appalled at the lack of smoothness and

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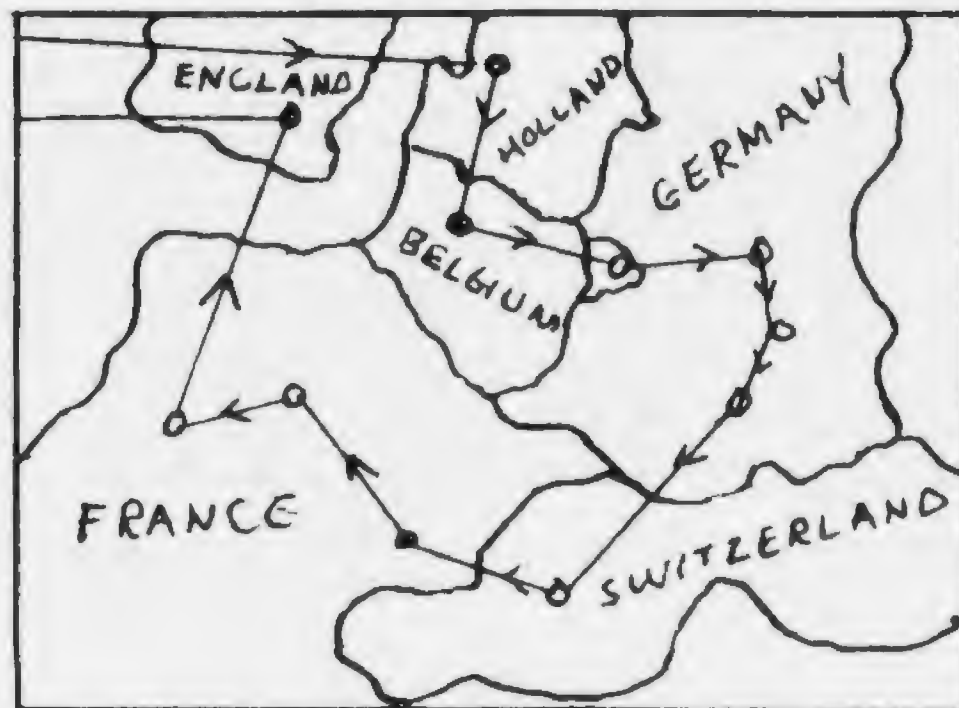
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the rush-rush. This is exactly what I am saying. Too many new movements being introduced and not enough emphasis on smooth dancing, with no movement being evaluated as to the exact number of *dance* steps, and I thoroughly agree with you that a combination of movements may take two steps from one or the other. This is only common sense.

Hal Neitzel

Sarasota, Fla.

In recent years the responsibility of calling and teaching seems to have deteriorated to a degree. Callers have stressed how to get from

point A to point B (sometimes in the least number of steps) and the name of the game has become, "Get to a Left Allemande and you win!" A lot of the movements we would like to stress are not in themselves awkward or rough. The problem lies in the teaching and the fact remains that most movements can be taught correctly. — Editor

Dear Editor:

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BOB WICKERS

records and ratings. Keep up the good work.
 Howard and Gail Gilmour
 Pinawa, Manitoba, Canada

Dear Editor:

We just returned from the Jacksonville-St. Augustine, Florida, area where we had to do some square dancing. We found the dancers in this area unusually cordial and friendly and they certainly made us feel welcome. It was the same at every club we visited.

Hayes and Vi Herschler
 Colmar, Penna.

Dear Editor:

SQUARE DANCING is one magazine we both agree on and we wouldn't want to miss a single issue.

Square dancing in Kansas and Topeka in particular is on the upswing. This doesn't mean there are hundreds of new dancers begging for lessons but there is definitely more interest in square dancing by both new and older dancers. Clubs are aware of each other and are visiting more regularly. We believe that Square Dancing and our own Kansas

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Bob and Mary Hughes
Topeka, Kansas

Dear Editor:

I would like to ask you a question regarding round dancing. My wife and I went to a round dance session near Tacoma recently and on the program were such old favorites as Hot Lips, Siesta in Sevilla, Neapolitan, Silk and Satin, Tango Mannita, Kon Tiki, Dancing Shadows and Blue Pacific.

We were pleasantly surprised that a "re-view" dance taught turned out to be International Waltz (Valse Lente). The instructor showed me the original record (one side plain black) used by Morrison the author.

Also I asked how Morrison brought out that color-streaked record.

Did you know that Morrison is now over 80 years old and still dances in the Tacoma area?

Stan Grossberg
Seattle, Wash.

We're pleased to know that Mr. Morrison is still dancing. We still get a kick out of looking at some of the Morrison records with their different colors. No two were alike. This was achieved simply by using a quantity of many different colors of the shellac or plastic or whatever the old 78's consisted of. By varying the amounts, each record came out differently.
— Editor

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EDNA WENTWORTH

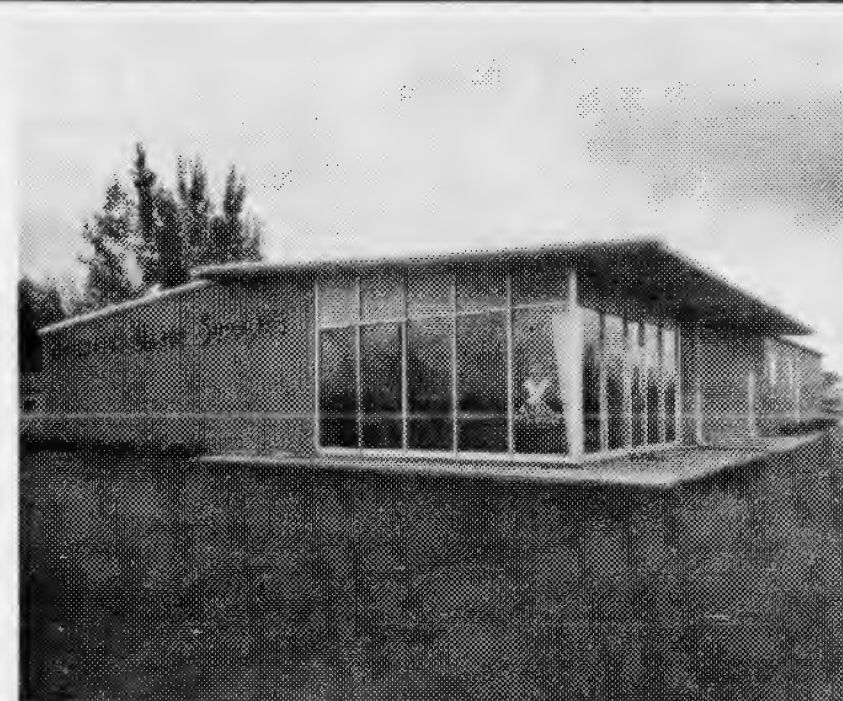
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**Sid Jobs
Murray, Ky.**

Dear Editor:

I would like to hear from teachers who have gotten results in their classes getting the *beat* thru to the dancers. To me, 80% of the fun is keeping time to the music but you watch a floor and there is a big percentage that doesn't. Modern music has a rhythm but not a beat that you can move your feet to. You have heard people say, "I have two left feet" but it really boils down to the fact that they don't hear the beat and nobody takes the time to teach it. They go thru a class and all it sounds like is a bunch of words.

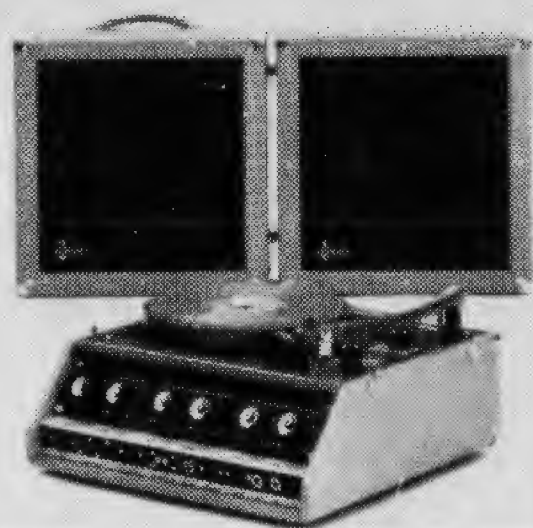
I think this one lack in teaching square dancing today is the reason so many people go thru a class, dance one to two years and then quit. I can't quite believe those percentages in the October Square Dancing Magazine. At most of the dances I've been to the average dancer is 40 years and older to the tune of about 80%...

**David Dean
Hoopa, Calif.**

BERLIN DANCERS

In Berlin, Germany there is an American square dance club called the Berlin Dancing Bears. There are three German clubs, one of which is sponsored by a nudist colony — Berlin Dancing Bares? Oops.

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- 1883 — **I'm Hopin'**
 Caller: Dick Bayer, Flip Inst.
- 1882 — **Racket, Key G, Flip Rain, Key F**
 (Hoedowns)
- 1881 — **Lovers Song, Flip Oh, Round Dances**
- 1880 — **Tahitian Holiday**
 Caller: Bob Fisk, Flip Inst.
- 1879 — **Linger Awhile**
 Caller: Dave Taylor, Flip Inst.
- 1878 — **Please Don't Squeeze My Sharmon**
 Caller: Al Brownlee, Flip Inst.

BOGAN

- 1235 — **El Cumbancheros**
 Caller: Chuck Bryant, Flip Inst.
- 1234 — **Kansas City Song**
 Caller: Lem Gravelle, Flip Inst.
- 1233 — **Good Deal Lucille**
 Caller: Jerry Thole, Flip Inst.
- 1232 — **Honey**
 Caller: Glenn Zeno, Flip Inst.
- 1231 — **Two Timin Blues**
 Caller: Earl Wright, Flip Inst.
- 1230 — **Wreck of the Old '97**
 Caller: Keith Thomsen, Flip Inst.

ROCKIN' "A"

- 1351 — **I'll Never Love Another**
 Caller: Paul Childers, Flip Inst.
- 1350 — **Railroad Bum**
 Caller: Bill Wilson, Flip Inst.
- 1349 — **My Love**
 Caller: Earl Wright, Flip Inst.
- 1348 — **Let The Rest of The World Go By**
 Caller: Paul Childers, Flip Inst.
- 1347 — **Deed I Do**
 Caller: J. P. Jett, Flip Inst.
- 1346 — **Swinging Around**
 Caller: Mal Minshall, Flip Inst.

LORE

- 1122 — **Walk Right Back**
 Caller: Don Whitaker, Flip Inst.
- 1121 — **You and I**
 Caller: Bob Augustin, Flip Inst.
- 1120 — **When the Saints Go Marching In**
 Caller: Johnny Creel, Flip Inst.
- 1119 — **Pistol Packin' Mama**
 Caller: Dick Duckham, Flip Inst.
- 1118 — **Wish Upon A Star**
 Caller: Jack Cloe, Flip Inst.
- 1117 — **I'll Swing Her If She'll Let Me**
 Caller: Johnny Creel, Flip Inst.

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ON THE
RECORD
and



SINGING CALLS

LINGER AWHILE — Blue Star 1879

Key: C Tempo: 130 Range: HC LA

Caller: Dave Taylor

Synopsis: (Break) Circle — allemande — do sa do — men star left — partner right — allemande — swing — promenade (Figure) Heads (sides) square thru — do sa do — swing thru — spin the top — right and left thru — star thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: A fine tune and instrumental and a smooth dance. Rating: ☆☆☆

OLD COWHAND — Top 25219

Key: C Tempo: 132 Range: HB LC

Caller: Chip Hendrickson

Synopsis: (Break) Allemande — do sa do — promenade — four couples wheel — boys turn back — twice around — partner left — do sa do — corner — promenade (Figure)

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (★) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

Head ladies chain — heads promenade
halfway — do sa do — spin the top — right
hand turn — allemande — do sa do —
corner swing — promenade.

Comment: A fast moving dance and a lively
instrumental. Rating: ☆☆

MY LOVE — Rockin "A" 1349

Key: C **Tempo:** 127 **Range:** HC
LC

Caller: Earl Wright

Synopsis: (Break) Circle — allemande —
allemande thar — slip the clutch — pass one
— allemande — do sa do — promenade
(Figure) Heads (sides) star thru — square
thru three quarters — sashay thru — wheel
and deal — dive thru — square thru three
quarters — swing corner — allemande —
do sa do — promenade.

Comment: A smooth tune and a standard dance.
Rating: ☆☆

THE GREATEST — Windsor 4955*

Key: F and G **Tempo:** 128 **Range:** HC
LC

Caller: Larry Jack

Synopsis: Complete call printed in Workshop.

Comment: Excellent tune and a very good
instrumental and a standard instrumental.
Rating: ☆☆☆+

WHEN THE SAINTS GO MARCHING IN —
Lore 1120

Key: C **Tempo:** 132 **Range:** HG
LC

Caller: Johnny Creel

Synopsis: (Break) Allemande — allemande thar
— shoot the star — corner right pull by —
allemande — right and left grand — swing
— promenade (Figure) Heads (sides)

CURRENT BEST SELLERS

Fifty dealers and distributors of Square
and Round Dance records in key cities
throughout the United States and Canada
were canvassed to find out just what rec-
ords were selling in their individual area.
The following lists were made up from that
survey as tabulated in mid-December.

SINGING CALLS

Mary Ann	Kalox 1107
Snow Bird	Hi-Hat 397
Long Lonesome Highway	Wagon Wheel 309
Nothing Could Be Finer	Jay-Bar-Kay 113
New World In The Morning	Wagon Wheel 209

ROUND DANCES

High Society	Hi-Hat 877
Born To Lose	Hi-Hat 875
Heart Beats	Grenn 14135
A Bit Of Heaven	MacGregor 5013
The Lovers Song	Belco 241

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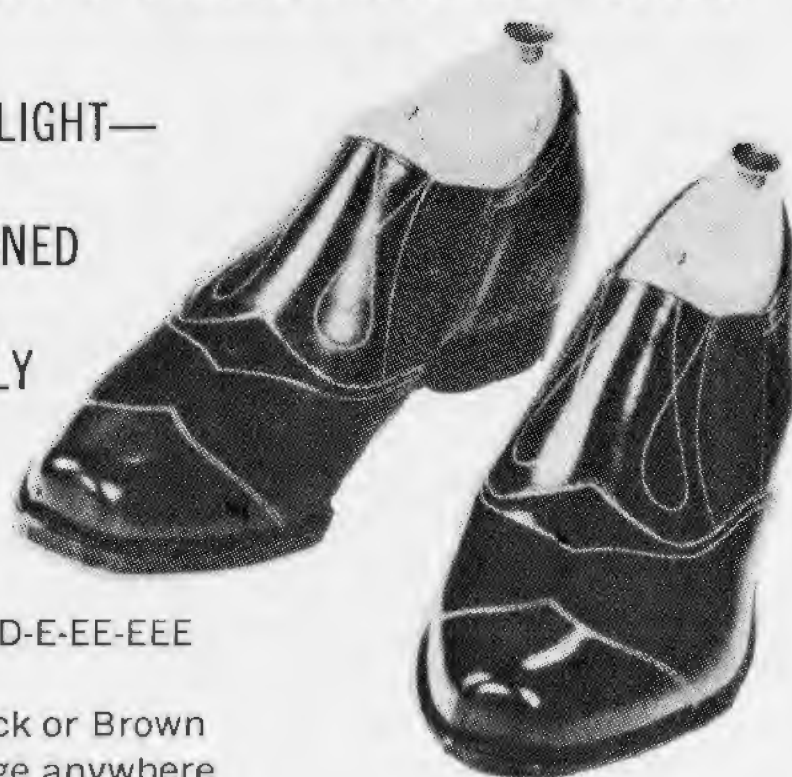
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star thru — do sa do — square thru three
quarters — allemande — do sa do — swing
corner — promenade.

Comment: A lively instrumental of a standard
tune. The dance is well timed and basic.

Rating: ☆☆

PLEASE DON'T SQUEEZE MY SHARMON — Blue Star 1878

Key: C Tempo: 127 Range: HC
Caller: "Tex" Brownlee LC

Synopsis: (Break) Circle — allemande — grand
sashay — promenade — (Figure) Allemande
— do sa do — men star left three quarters
— star promenade — men back out full turn
— circle — allemande — right and left
grand — promenade.

Comment: A novelty tune standard dance and
a chance for good singers to show off a bit.

Rating: ☆☆

SQUARE DANCE WONDERLAND — MacGregor 2079

Key: B Tempo: 129 Range: HB
Caller: Kenny McNabb LB

Synopsis: (Break) Ladies chain — ladies chain
back — circle — allemande — weave — do
sa do — promenade (Figure) Heads (sides)
square thru — do sa do — swing thru — boys
trade — turn thru — allemande — weave —
do sa do — promenade.

Comment: A good seasonal tune and a standard
dance.

Rating: ☆☆

KANSAS CITY SONG — Bogan 1234

Key: F Tempo: 130 Range: HC
Caller: Lem Gravelle LD

Synopsis: (Break) Circle left — left allemande
— do sa do — men star left inside — turn
partner by right — left allemande — do
sa do — promenade (Figure) Head couples
promenade three quarters — side couples
right and left thru — swing thru — turn thru
— do sa do — ocean wave — swing thru —
boys trade — swing — promenade.

Comment: A good country tune and a
standard routine.

Rating: ☆☆

GOOD DEAL LUCILLE — Top 25218*

Key: B Flat Tempo: 131 Range: HC
Caller: Deuce Williams LB

Synopsis: Complete call printed in Workshop.
Comment: Although the "called side" of the
record has a sequence error the printed
call is correct and very danceable. Excellent
tune selection and instrumental.

Rating: ☆☆☆

TWO TIMIN' BLUES — Bogan 1231

Key: A Flat Tempo: 130 Range: HD
Caller: George Leverett LC

Synopsis: (Break) Circle — allemande —
allemande thar — shoot the star — ladies

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Comment: A real swinging tune and a good contemporary dance pattern. Rating: ☆☆☆+

GOODTIME CHARLIES — Longhorn 186

Key: B Flat **Tempo:** 125 **Range:** HD LB
Caller: Bailey Campbell

Synopsis: (Break) Left allemande — turn partner right — girls star left — men promenade wrong way around — pass her once — meet again — turn right all the way — left allemande — weave — do sa do — promenade (Figure) Four ladies chain — heads (sides) right and left thru — square thru four hands — right and left thru outside two — swing thru — boys trade — swing corner — allemande new corner — promenade.

Comment: A well played country tune and a good dance. Rating: ☆☆☆

HONEY — Bogan 1232

Key: E Flat **Tempo:** 122 **Range:** HD LA
Caller: Glenn Zeno

Synopsis: (Break) Circle left — allemande left corner — do sa do — men star right once around — left allemande — weave — do sa do — promenade (Figure) Four ladies chain

three quarters — heads right circle four — make two lines — forward up and back — right and left thru — star thru — do sa do — spin chain thru — girls circulate — turn back — promenade.

Comment: A good tune and a well played instrumental that is a bit slower than average. Tune has more range than most square dance records. Dance is contemporary. Rating: ☆☆☆+

A WORLD OF OUR OWN — MacGregor 2080*

Key: A Flat and B Flat **Tempo:** 128 **Range:** HC LA
Caller: Mort Simpson

Synopsis: Complete call printed in Workshop.

Comment: A well played instrumental and a smooth contemporary dance. Rating: ☆☆☆+

GOOD DEAL LUCILLE — Bogan 1233

Key: C **Tempo:** 129 **Range:** HE LC
Caller: Jerry Thole

Synopsis: (Break) Left allemande — do sa do — men star left once around — turn partner by right — left allemande — come home do sa do — promenade (Figure) Four ladies chain three quarters — head (side) ladies chain across — one and three (two and four) star thru — California twirl — do sa do — star thru — ladies lead dixie style — ocean wave — boys U turn back — promenade.



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LH-186 "GOODTIME CHARLIES" Flip/Inst. Caller: Bailey Campbell

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Rating: ☆☆

ALMOST LIKE — Windsor 4953

Key: F Tempo: 130 Range: HB
Caller: John Butler LB

Synopsis: (Break) Join hands — make ring —
— circle left — reverse back in single file —
girls step out take back track — partner box
the gnat — four ladies promenade inside
— do sa do at home — left allemande —
promenade (Figure) One and three (two and
four) square thru four hands — face outside

two — sashay thru — wheel and deal —
swing thru — girls trade — sing corner —
left allemande new corner — do sa do —
promenade.

Comment: Well played music and standard routine.

Rating: ☆☆

TAHITIAN HOLIDAY — Blue Star 1880

Key: C Tempo: 127 Range: HC
Caller: Bob Fisk LC

Synopsis: (Break) Four ladies chain three
quarters — circle left — ladies center — men
sashay — circle left — left allemande —
forward two with full turn — weave —



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RB 115 — "Daddy is a Square Dance Calling Man"

RB 116 — "Make The World Go Away"

promenade (Figure) Four ladies chain — heads promenade halfway — slide thru — pass thru — circle four — heads make a line up and back — pass thru — wheel and deal — centers pass thru — swing — promenade.

Comment: A good tune and fine music. The dance is standard with the break offering something a bit different.

Rating: ☆☆

VACCINATION FOR THE BLUES — Longhorn 185*

Key: F Tempo: 127

Caller: Bob Bennett

Range: HC

LE

Synopsis: Complete call printed in Workshop.

Comment: A fine country tune. Swinging music and a smooth standard dance routine.

Rating: ☆☆☆+

ON THE RUN — Windsor 4954

Key: B Flat and C Tempo: 126 Range: HD

Caller: Nate Bliss

LD

Synopsis: (Break) Walk around corner — promenade don't slow down — heads keep going single file — sides wheel in and do sa do — swing thru — spin the top — pass thru — allemande corner — promenade (Figure) Circle left — four ladies in — men

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gents and new girl up to middle and back —
half square thru — do sa do outside two —
star thru — cross trail thru — swing
corner — promenade.

Comment: A good instrumental. A country
tune and a contemporary dance.

Rating: ☆☆

HOEDOWNS

RACKET. — Blue Star 1882

Key: G

Tempo: 132

Music: The Blue Star Band — Piano, Guitars,
Drums, Bass

RAIN — Flip side to Racket

Key: F

Tempo: 134

Music: The Blue Star Band — Piano, Guitars,
Drums, Bass

Comment: Excellent contemporary rhythm
hoedowns with light piano lead.

Rating: ☆☆☆

ROUND DANCES

HONEY MIXER — MacGregor 5012

Choreographers: Pat and Louise Kimbley

Comment: A very easy two-step mixer that is
only eight measures long and has a partner
change at measure six. Routine goes thru
thirteen times plus a three measure ending.

DOMINIQUE MIXER — Flip side to Honey Mixer,
Choreographers: Pat and Louise Kimbley

Comment: A lively two-step thirty two
measured routine with a partner change at
measure nineteen. Routine goes thru
four times.

SHADOW OF YOUR SMILE — Grenn 14138

Choreographers: Bill and Gloria McGill

Comment: Good music with a Latin flavor. The
routine is a bit different and should not
be difficult for experienced dancers.

EAST OF THE SUN — (Flip side to Shadow of
Your Smile)

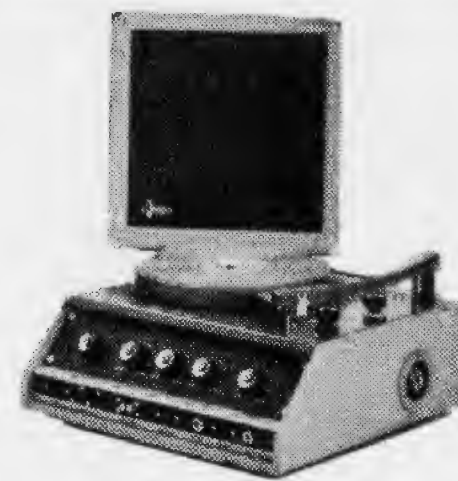
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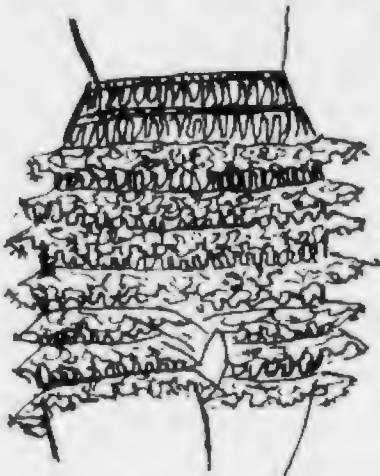


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Choreographers: Unknown

Comment: A basic and traditional waltz routine to light music.

from an area that clean, useable, used square dance clothing is needed. Either the area involved is new in square dancing and square dance clothing would help to stimulate the interest in the activity, or the need is felt by some hospital or institution where square dance clothing ties in with a program providing excellent therapy for patients. A file is usually kept of such places.

Also, we quite frequently hear from individuals who, for one reason or another, are either no longer square dancing or have an over

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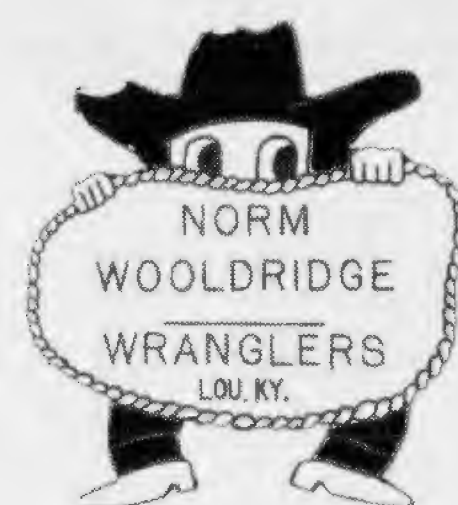


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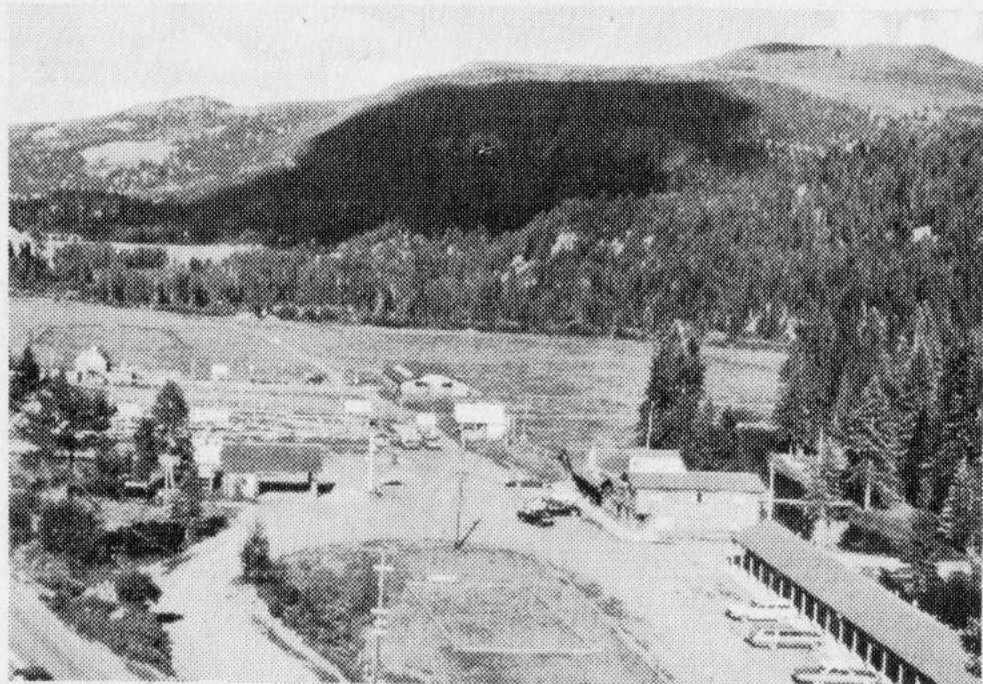


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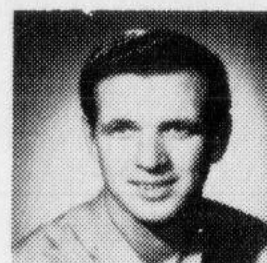
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June 6-12



Don Franklin
June 13-19



Ernie Kinney
June 13-19



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Aug. 29-Sept. 4



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Sept. 12-18



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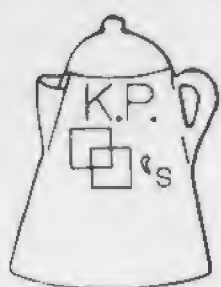
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dance activity which partakes of both, makes an unbeatable combination. The letter which follows is from a lady who was among four squares of Danish dancers who joined the American Square Dance Workshop tour for a square dance in Copenhagen last fall, when Bob Van Antwerp was the caller.
 Dear Bob Van Antwerp and wife.

First of all I want to thank you for the best dance evening I ever had.

At the time we got the message that some Americans were coming we had been enjoying the square dance for nearly two years. All the times we had had to get the instruction from tapes or records and as we did not dance more than once a week it had begun to go a bit more slowly than most of us wished to. But the message made us look forward to seeing "real" square dance, to seeing real American dancers with beautiful shirts and dresses and with all the funny movements that we had heard about. And I dare say that no one was disappointed! Many of us came very shy to the hotel, but during the first couple of swings and do-sa-do's we got those smiles on our faces that stayed all evening.

I just want to mention a few of those things that made the evening so extraordinary for me and my husband. The fact that a real caller is calling means a lot. He is able to have the teaching eye at us all the time. You are saying jokes while calling; it makes everything more personally. And we liked you.

The other fact I want to mention is that it is so nice to see young and older people enjoying this thing together . . . It was fantastic to see all the happy faces, elder and younger mixed up.

And last it was funny to see the way you

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Jan. 27	Boynton Beach, Fla.	Mar. 28	Omaha, Nebr.	April 14	Clinton, N.Y.
Jan. 30	Albany, Ga.	April 2	Kettering, Ohio	April 16 & 17	Baypath Barn, Boylston, Mass.
Feb. 5	Nashville, Tenn.	April 3	New Albany, Ind.	April 18	West Boylston, Mass.
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all dressed up... I was envious as a child seeing the girls lifting their skirts with their hands, swaying forward and back while the skirts "danced" a moment after. And I felt a happy feeling when everything was finished — much too early...

Lone Bohr
Virum, Denmark

OTTAWA SQUARE DANCE LEADERSHIP CONFERENCE

Operating in a very vital area of the square dance — the development of leadership in

the activity — the Ottawa (Canada) Square Dance Assn. and the University of Ottawa Dept. of Recreology, sponsored jointly a Third Leadership Conference on Nov. 7-8, 1970. The Conference Leader for the Seminar was Jack Defayette, a Marketing expert with Algonquin College School of Business.

To the question about what a marketing man is doing working with square dance leaders, the simple answer is to help find better ways of selling (getting new dancers) and servicing (keeping present dancers) the

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product (square dancing).

Visual aids, role playing, group projects and lectures were used with emphasis on marketing through communications, public and human relations.

Caller Earl Johnston added to the Conference a wealth of experience in the world of square dancing.

Between 60 and 70 participants were expected at the Conference and it is encouraging to think of what this group can accomplish by application of what was presented to them.

MUSIC HAS CHANGED

Ralph Page of New Hampshire, whose Northern Junket publication offers delightful gems each month, has this to say about music:

How many of you have noticed the change in square dance music? Some of the best tunes that have been recorded recently have featured a trumpet lead. It's only a question of time before a clarinet will be added for counter melody parts and then we will have come a full cycle. Fifty or more years ago square dance orchestrations were built around

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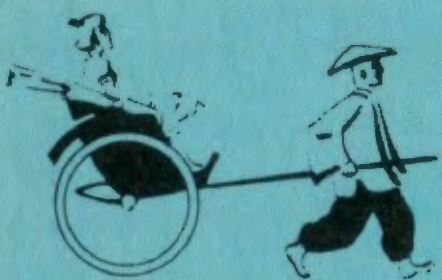


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a trumpet — or, as they called them then, cornets — having a lead part. This is one of the new "innovations" that I like. When I was a lad just beginning to dance the traditional square dance orchestra of five pieces was a cornet, clarinet, violin, bass viol and piano. For a small "combo" it was an unbeatable combination.

SQUARES IN SPAIN

Madrid Square Dance Club of Torrejon AFB in Spain celebrated the beginning of their fall dancing schedule as well as the formation of the fall dancing class with a potluck supper on 12 Sept. at La Cita Service Club. Some 44 guests and prospective students attended. Ken McDaniel was appointed class instructor and called the guests thru several introductory tips. The class graduated on 27 Nov. in conjunction with the Fall Jamboree. Guest caller for the Jamboree was Tommy Cavanagh of England. Square dancers visiting in Spain are invited to write President, Madrid Square Dance Club, c/o Director La Cita Service Club, APO New York 09283, for dance information.

(WORLD continued from page 33)

Force Base have elected new officers. Tom Barry is President, with Jerry Ness, Vice-President; Terri Bono, Secy.; Olin Pendleton, Treas. and Bobbie Curtis, Social Officer.

(NATIONAL RECOGNITION

continued from page 19)

been the one dance traditionally used by our people throughout our entire existence and is a dignified and enjoyable expression of folk dancing and is American in character, and

WHEREAS, official recognition after three hundred years will enhance the cultural stature of the United States of America, na-

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tionally and internationally, and
WHEREAS, *such national and international prestige will be in the best interest of all Americans at all levels of community, state, national and international cultural affairs, and*
WHEREAS, *The American Square Dance is of the American Peoples' Heritage, official recognition may be given by the Congress and the President of the United States with community, state, national, and international pride.*

NOW, THEREFORE, BE IT RESOLVED BY
State of....., in regular assembly in
that we urge the Congress of the United States to PROCLAIM The American Square Dance as the National American Folk Dance of the American People and the National Dance of America.

Beginning at the association level and going state by state, the first order of business is to have this resolution endorsed by an absolute minimum of three quarters of the country's

RAINBOW HOLIDAY

June 13-19

Harry Lackey

Beryl Main

Irv and Betty Easterday
Rounds

MOUNTAIN JUBILEE

June 20-26

George Jabbusch

Hal Greenlee

George and Eileen Eberhart
Rounds

CAROLINA HOLIDAY

June 27—July 3—Squares

July 4—July 10—Rounds

Cliff and Lorraine Hendricks
Bill and Bertha Leonard
Rounds both weeks

FIESTA WEEK

July 11-17

Bob Rust

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June 13th to August 28, 1971

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Jim Cargill

Bill and Betty Beattie
Rounds

July 25-31

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Harold and Louise Neitzel
Rounds

HARVEST WEEK

Aug. 1-7

Ken Anderson

Dan Dedo

Mike and Nancy Hanhurst
Rounds

RAINBOW A GO GO

Aug. 8-14

Jack Lasry

Ralph Pavlik

Art and Joanne Davis
Rounds

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Aug. 15-21

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associations. As of November 1, 1970, one third of the states, D.C. and Guam had returned endorsed and dated resolutions to the Santa Clara Valley people.

It may take several years to manage the next item — the *method* of getting the Congressional Proclamation. The organization wants it to have maximum fanfare with a possibility of national publicity from the Bicentennial Committee for two or three years before the nation's 200th birthday in 1976.

Financing

So who's paying for all this? Right now, as outlined in the Five-Point Program, the expenses are being financed by putting out badges reading, "Support the American Square Dance," showing two square dancers on a map of the United States, in red on white. They are available for a \$1.00 donation.

Of the money taken in this way, 5% stays with or is returned to the parent organization. 30% goes into a National American Square Dance Trust Fund to transport and care for square dancers delegated to represent the square dance before Congress if Congress should require this. 65% goes for operational expenses, including making the badges, advertising, publicity, promotion, etc. Advertising will go first into square dance media in order to involve that segment before hitting the outside world.

What Hope for Success?

What chance is there for this drive to succeed? This is as unpredictable as what will headline tomorrow's newspaper. In the national climate today can any project which smacks so strongly of tradition and patriotism and national unity, even in one facet of our society, hope to find popularity and support? Since it is square dancers who are the first to be called on for such support, the momentum could roll sufficiently to influence a national feeling. It will be interesting to see what will happen.

More information can be obtained by writing to John Casey, Chairman, "A National Square Dance" Committee, SCVSDA, P.O. Box 722, Los Gatos, California 95030.

DON PICOT

An enthusiastic square dancer and M.C. from Melbourne, Australia, Don Picot, passed away on October 4. We extend our sympathy to his family and many square dancing friends.

VALLEY ASSOCIATED SQUARE DANCERS

14th Annual

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with

BILL and KATHERINE BEGLEY

Master of Ceremonies _____ CAL MATTHEWS
Farmersville

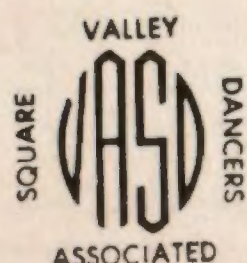
PRE-REGISTRATION PRICES ONLY _____ DEADLINE FEB. 10th _____

NAME _____
LAST HIS HERS

STREET _____

CITY _____ STATE _____ ZIP _____

<input type="checkbox"/>	Friday	8:00 p.m. - Midnight	\$1.25 per person
<input type="checkbox"/>	Saturday	9:00 a.m. - 7:30 p.m.	\$1.75 per person
<input type="checkbox"/>	Saturday	7:30 p.m. - Midnight	\$1.75 per person
<input type="checkbox"/>	Saturday	All Day	\$2.50 per person
<input type="checkbox"/>	Sunday - All Day	9:00 a.m. - 5:00 p.m.	\$1.50 per person
<input type="checkbox"/>	Saturday and Sunday		\$3.50 per person
<input type="checkbox"/>	Friday, Saturday and Sunday		\$3.75 per person



TRAILER and CAMPER PARKING INFORMATION:

\$2.00 per day _____ Yes - Friday _____ Saturday _____ Total \$ _____

MAKE CHECK PAYABLE TO: VALLEY ASSOCIATED SQUARE DANCERS

MAIL TO: A. J. VAN WYHE, 5472 EAST ASHCROFT 93727, PHONE 291-7132

fashion feature



Ready for the most sparkling of New Year's square dance parties is Nedra Anthony in a lime-green cotton dotted swiss dress with inserts of white eyelet embroidery in the skirt. A triple ruffle of the embroidery edges the sleeves. Pink velvet ribbon makes the trim accent for a nice contrast.

Let Your Square Dance Clothier Help You

Dress for the Dance



ALASKAN SQUARE DANCE SHOP

4440 View Circle, Anchorage, Alaska 99502

ALLEMANDE SHOP

250 N. Main St. (Rt. 55), Crown Point, Ind. 46307

AQUA BARN WESTERN SHOP

1230 1/2 Westlake Ave. No., Seattle, Wash. 98109

ARIZONA FASHIONS

211 W. Southey Ave., Altoona, Pa. 16602

ARROWHEAD TRADING POST

433 N. Washington Ave., Royal Oak, Mich. 48067

BILL & VALS CARRIAGE HOUSE

140 E. Butler Ave., Chalfont, Bucks Co., Pa. 18914

THE BUCKBOARD WESTERN SHOP

RFD #2, Marshall, Michigan 49068

CHEZ BEA SQUARE DANCE CREATIONS

650 N.E. 128th St., North Miami, Fla. 33161

CIRCLE C WESTERN WEAR

262 Worcester St., No. Grafton, Mass. 01536

CIRCLE EIGHT WESTERN WEAR

12146 California Street, Yucaipa, Calif. 92399

CORRAL SHOP

521 W. Pender, Vancouver, B.C., Canada

DANCE-RANCH

Carrollton Shopping Center, New Orleans, La. 70118

THE DANCERS CORNER

2228 Wealthy SE, Grand Rapids, Mich. 49506

DANCE CRAFT

3584 E. Hastings, Vancouver 6, B.C., Canada

DART WESTERN SHOPPE

1414 E. Market, Akron, Ohio 44305

DEE'S SQUARE DANCE SHOP

8551 N. Riverview Dr., Kalamazoo, Mich. 49004

DO-C-DO SHOPPE

39 Union Ave. (Hwy. 71), Manasquan, N.J. 08736

DOUBLE O RANCH WEAR

1460 National Street, Memphis, Tennessee 38122

DUDES & DOLLS SHOP

5628 E. Washington St., Indianapolis, Ind. 46219

E & D WESTERN WEAR

14 Main St., So. Hadley Falls, Mass. 01075

ED & MAREA'S SQUARE DANCE SHOP

317 Peninsula Drive, Erie, Pa. 16505

F & S WESTERN SHOP

1553 Western Ave., Toledo, Ohio 43609

MADELYN FERRUCCI CREATIONS

Brewster & Lake Rds., Newfield, N.J. 08344

GILBERT'S MEXICAN SHOP

15 East Market Street, Akron, Ohio 44308

HAPPY VALLEY

15113 Stanwood St. S.W., Dalton, Ohio 44618

IRONDA SQUARE DANCE SHOPPE

759 Washington Ave., Rochester, N.Y. 14617

MARTY'S SQUARE DANCE FASHIONS

404 Cherokee Dr., Greenville, S.C. 29607

MCCULLOCH COSTUME & DANCE OUTFITTERS

1034 Dundas St., London 31, Ontario, Canada

NICK'S WESTERN SHOP

245 E. Market St., Kingsport, Tenn. 37660

PEARL'S WESTERN FASHIONS

Dawes Ave., Clinton, N.Y. 13323

PEG'S SQUARE DANCE SHOP

Rt. 143, Hinsdale, Mass. 01235

RACEWAY SADDLERY & WESTERN WEAR

406 Thomas Ave., Forest Park, Ill. 60130

ROBERTSON DANCE SUPPLIES

3600—33rd Avenue, Sacramento, Calif. 95824

RUTHAD PETTICOATS AND PANTIES

8869 Avis, Detroit, Michigan 48209

SKY RANCH SADDLERY

109-111 S. Main St., Central Square, N.Y. 13036

THE SPORTSMAN SHOPS

2658 E. Garvey (Citrus & Freeway), W. Covina, Calif. 91790

SQUARE DANCE CORNER

2435 N. Dixie Hwy., Wilton Manor, Fla. 33305

SQUARE TOGS

11757 Hwy. 42, Sharonville, Ohio 45241

S.W.S. DUDS FOR DUDES

2241 N. 56th St., Mesa, Ariz. 85205

THE WESTERN SHOP

Rt. 119 South, New Alexandria, Pa. 15670

THE WESTERN SHOP

112 N. Orange, Fredericksburg, Texas 78624

KAY WILSON

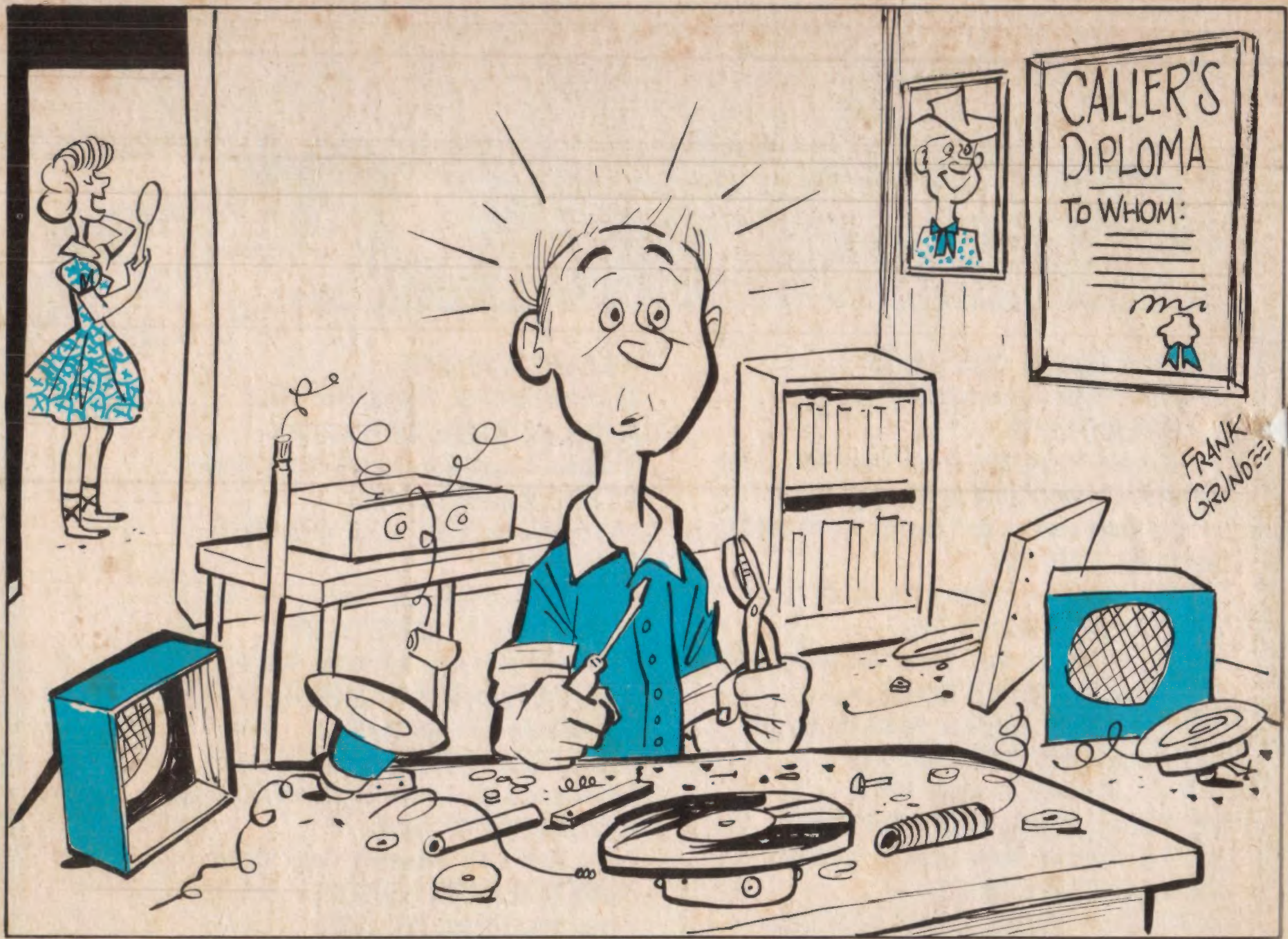
5022 Nokomis Ave., Minneapolis, Minn. 55417

SQUARE DANCING

MAGAZINE

MAY BE PURCHASED
AT THESE STORES

STORES handling square dance clothing are invited to write
Sets in Order for information regarding a listing on this page.



"Almost ready Dear? We leave in ten minutes."

PULSE
Music with a beat

A BRUCE JOHNSON
PRODUCTION

NEW RELEASE

SDS 1003

**"BYE BYE
BLUES"**

Called By

BRUCE JOHNSON



AVAILABLE AT YOUR LOCAL RECORD DEALER